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PROGRAMME OF THEATER BUILDING COMPETITION, PAGE 192

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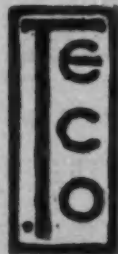
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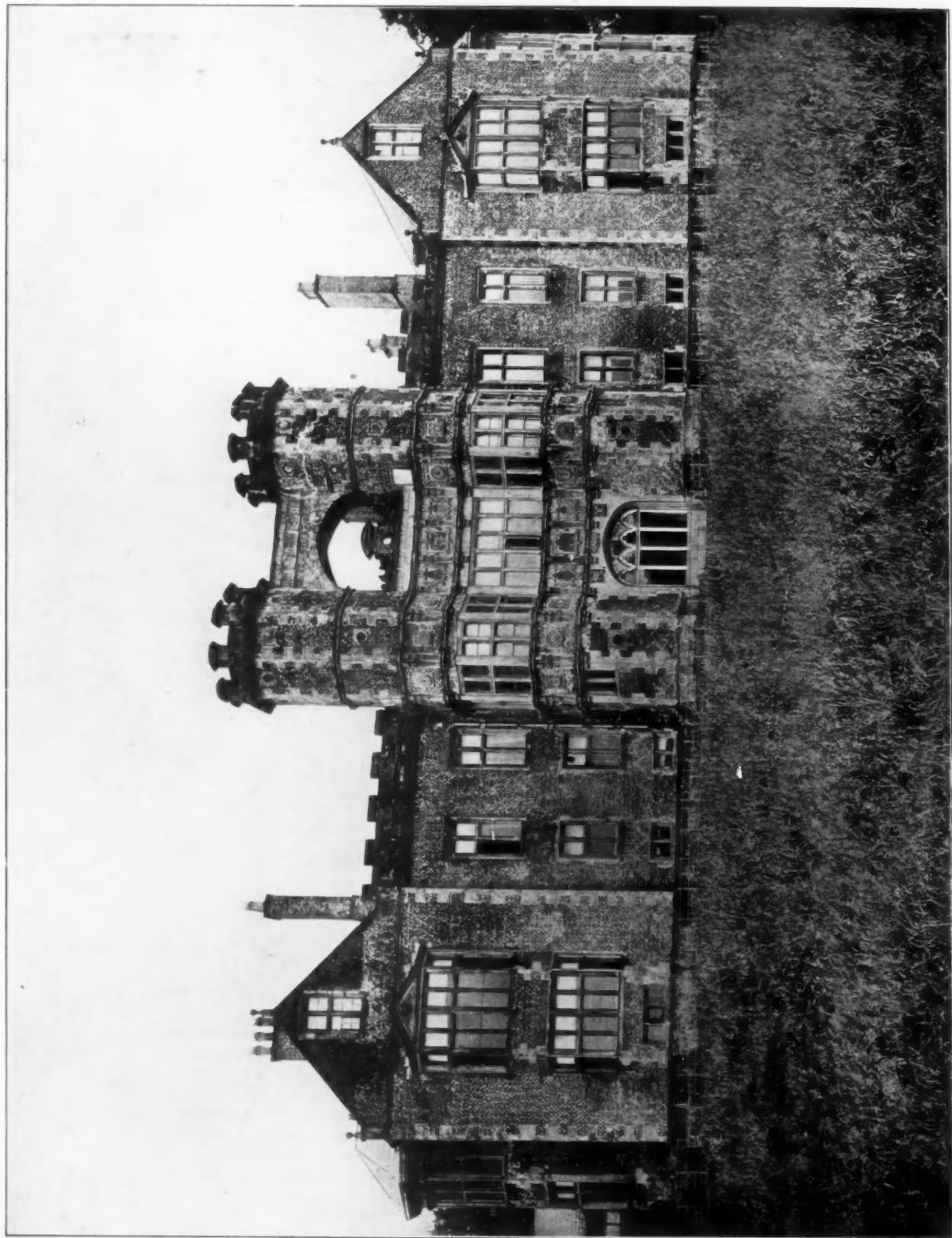
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BRERETON HALL, THE PRINCIPAL FRONT, CHESHIRE, ENGLAND



# THE BRICKBUILDER

VOL. 16 NO. 10 DEVOTED TO THE INTERESTS OF ARCHITECTURE IN MATERIALS OF CLAY OCTOBER 1907

## The Theater Competition.

IT has been the practice of THE BRICKBUILDER for a number of years to offer money prizes of considerable amount for the best designs in architectural terra cotta, submitted in competition in accordance with a definite programme. The subject selected this year, as will be seen by the announcement elsewhere in this issue, is a theater, and we believe it will be of more than mere passing interest to the contestants, being of value to our subscribers and to the architectural profession generally.

Unless one has followed somewhat closely the doings in the theater world it is easy to lose sight of the extent to which the theater has come to the front as an architectural problem within the past few years. The large combinations of capital and talent have been able to offer opportunities to the architect in this direction, such as came but seldom in the past, when individuals owned isolated theaters and leased them to traveling companies. Moreover, in many respects the theater is one of the most fascinating problems which can be offered to the architect, and in its solution there is involved a great deal more than the mere question of an intelligent use of ornament and a pleasing composition in design. Theater building has, to a considerable extent, been confined to specialists, but there is nothing insurmountably difficult in the solution of the problem as it usually offers itself, and the probabilities are that each year the general practitioner will be more likely to include a theater in the scope of his work. We believe, therefore, that in this competition, while primarily intended to call out designs for the employment, in a beautiful and appropriate manner, of architectural terra cotta, there will also be presented, as a result of the labors of the many men to whom the competition will prove attractive, a mass of documents which will be pretty sure to be of tangible value to the architect who may be called upon to construct an actual theater. Also, the value of a competition of this sort is far reaching in its effects, and the draughtsman who gives serious study to it will influence his fellows in the office, and not unlikely his employers will be stimulated by the enthusiasm which we anticipate for this competition, and which was so marked in the competitions of previous years.

There are some points not specifically mentioned in the printed programme which we venture to suggest for the consideration of the competitors. The Paris Opera House was the creation of a genius. It was a monumental treatment of a grand, majestic problem, and the

design was so emphatically theatrical in every respect that Garnier's influence is hardly less strong to-day than it was thirty years ago when the Opera was opened. Consequently, the young man who starts in to consider a theater as an abstract problem is very apt to take as his *parti* the general *motif* of the Paris Opera House, with its strong accusation on the outside of the three principal divisions in plan,—foyer, *salle* and stage,—forgetting that the Paris example was purposely carried to an extreme, that the dome, which is supposed to mark the *salle*, is really occupied by a carpenter shop, and that such lavish disregard for cubic contents would be simply ruinous in anything but the most liberally endowed state institution. The American theater has developed a sensible, straightforward and perfectly logical treatment, which needs only the adornment of appropriate and legitimate design to make it just as correct as the Paris type, without straining after accusations of the plan.

Next the contestants should really think more than they draw. The number of times when an architect, especially a clever one, lets his pencil run away with his wits is unfortunately larger than some would care to admit. Do not try for magnificence at the expense of straightforward common sense. Do not dispose the seats in the galleries in a long horseshoe so that spectators see more of each other than they do of the actors. That is not the American way, nor is it common sense. Bear in mind that the first requisite of a good auditorium is good sight lines. If the foundation is not good no amount of elaborate architecture will make it even passable, and where the practical requirements can be conceived in almost any way, as in this case, there should be no excuse for lack of thought or irrational treatment introduced merely for effect. And do not pitch the stage floor nor waste any time in piling up the imaginary windlasses, *coulisses*, traps, etc., above and about the stage, such as are so dear to the heart of the Beaux Arts boy.

We hope to call forth designs which will be essentially American in their feeling because following the lines of American practice in practical requirements. And if the young men who take part want a little practical illustration of how the problem is well solved along the lines which commend themselves to our practice let them study the best of our recently built American theaters. None of these are perfect, all of them have had difficulties in the way which required that some artistic consideration had to be sacrificed, but in all of these the real problems have been met and solved in a usable manner.

## The Designing of a Courthouse.

BY J. B. NOEL WYATT.

**FIREPROOFING.**—The absolute necessity that a courthouse should be built of some system of fireproof construction as nearly perfect as possible admits of no question, recognizing the vast importance of the public records and other contents of such a building, and the calamity resulting to a community in case of its destruction. The fact, therefore, that a courthouse should be as absolutely fireproof as scientific knowledge can make it may be admitted without further discussion.

**SITE.**—As in the case of all buildings for whatever purpose, the proper designing and arrangement of a courthouse must necessarily depend largely upon the conditions and surroundings of the proposed site. If the building is for a small community, in a city, for example, of the second or third class as regards population, and in a location of somewhat suburban character, — such as an open site insuring freedom from disturbance, from outside noise, and perhaps permitting features of parking and foliage, — it is evident that the problem must be treated on different lines from those to be followed, if the elements of a great metropolis are to be taken into consideration. The limitations of a single article for the treatment of this subject require that we regard the problem only from the latter aspect, viz., a complete courthouse building in a large city, in which case it would, for convenience, necessarily be located near the business center, with only such isolation for the purposes of light, quiet and fire protection, as may be obtained in the limited widths of surrounding streets or plazas, thronged with a city's traffic.

Another important factor of the site, which essentially modifies both internal and external arrangement, is the grade. If this is sufficiently great through either main axis to admit of a basement story throughout any large portion of the area, of a satisfactory height and capacity for light, there are several departments of a courthouse building which would necessarily be disposed of in such a basement story rather than elsewhere. Furthermore, as it not infrequently happens that a good site is too crowded to admit of one building of sufficient area to accommodate all the various necessary departments under one roof, there are certain departments which it is natural to suggest should be disposed of in separate buildings, adjacent to, or near by, a point we may note further in dealing more with the details of the separate departments.

**ARCHITECTURAL STYLE.**—Before dwelling upon the all important point of interior arrangement, we may consider, in a general way, the question of the appropriate architectural style for a courthouse. The iron-bound rule or dogma, fixing exactly the style proper for any one building or class of buildings, has probably never been formulated, nor ever will be. Recognizing, however, that the administration of law, justice and equity is one of the most serious, important and dignified phases of life in a community, it is safe to suggest that its expression in architectural forms should be that of solidity, repose and order, to a greater degree than for any other building, except, perhaps, the prison and tomb,

and for this expression the adoption of some of the forms of the so-called classic style is almost obligatory, ranging from the extreme severity of the Egyptian, on the one hand, to the lighter elegance of the Renaissance on the other, centering where conditions permit, in the simplicity and dignity of the Greek. Notwithstanding the difficulties in which we at once involve ourselves, when we endeavor to impose a classic and monumental treatment upon the varied complications and littlenesses of modern requirements, the problem must be met as best we can, for there seems no other fitting solution, and it has been done with more or less success, more than once, with many incongruities and inconsistencies frankly acknowledged and accepted.

A conspicuous exception to this statement as to architectural style may be found in the noteworthy courthouse in Pittsburg, which, while entirely free from any classic restraint, will probably always retain its prestige as one of the most successful buildings in America, in its individual style, and will always receive that approval which the exceptional talent and ability of its great architect forces us to give to all his work.

Although there are noteworthy and important court and law buildings erected in the Gothic style, in localities where that style is apparently held as a *sine qua non* for all purposes, it is difficult to see, both from the point of design and of practical utility, how Gothic forms can be appropriately adjusted to meet in the best way the requirements of a great court of justice of the twentieth century, and as a matter of sentiment such forms, while suggesting a great religious feeling and movement, do not recall an epoch where the administration of justice was altogether in accord with the ideas guiding it in our own later days.

One architectural feature, although not infrequently made a part of modern courthouse buildings, scarcely seems called for or appropriate, viz., the tower, for while there may be rare occasions when a tower may be deemed desirable for some especially practical purpose, or to enhance the value of a commanding site, this would probably occur only in connection with a small building and a rather suburban location, and would with difficulty be made to accord with the style we have suggested as best fitting a great metropolitan city, tending to detract from its dignity and repose.

**MATERIAL.**—The question of material is an elastic one, considered in conformity with our methods of construction as merely an external covering for the fireproof frame, and varying from the granites and marbles, through the various lime and sand stones, to brick and terra cotta.

**INTERIOR ARRANGEMENT.**—While it is obviously impossible to suggest any one general scheme of floor plan or other interior arrangement adaptable to varying localities and conditions, there are certain desirable and undesirable features to be considered in all cases. Light, ventilation and freedom from noise are important questions. The methods of ventilation are so closely connected with those of heating that they cannot well be treated apart, and together they are especially to be studied for successful results in every individual instance only by an expert, the problems to be solved in case of a courthouse not differing essentially from those of many

other large public buildings offering similar conditions and we need not dwell further upon them here. An important point, however, to which careful attention should be given, is the elimination, as far as possible, of all vibration and noise in the court rooms from any power plant located within the building.

It is hardly necessary to say that all parts of the building should be as thoroughly lighted as possible, including corridors, offices, smaller rooms, toilets, store-rooms, etc., etc., and for all court rooms it is important for the windows to be on two opposite sides, reaching nearly to the ceiling, and with square-headed rather than round-headed openings where feasible; and in order to avoid a city's dust and noise in a court room, particularly during the months when some windows must be open, a most desirable arrangement is to have, embraced within the building, one or more ample interior court spaces, into which the windows of at least one side of the principal courtrooms shall open.

**COURT ROOMS.**—In the planning of the interior, the proper approach to, and distribution of, and arrangement of the chief court rooms and their dependencies, must receive the first consideration. The number and character of the court rooms required will probably vary in some degree in different states and localities, but they may be broadly classed as the criminal courts and those for other purposes such as common pleas, circuit, orphans, superior, etc., etc., with one room distinctly varying from the others, of smaller dimensions, but marked by a treatment of greater dignity and elegance, both in plan and detail, for the use of the supreme bench. Among the necessary dependencies or annexes to all court rooms there must be provided for each the judge's private room, communicating with the court room near the bench, to have also, whenever possible, outside exit to the public corridor, and to be furnished with proper toilet rooms. For all courts there must be also adequate clerks' rooms, communicating with the public corridor; one or two jury rooms (for courts requiring juries), and rooms for both male and female witnesses, all to have proper toilets. Provision is to be made for the comfort of the jury when kept over night, and a matron's room be placed near the female witness room in connection with the criminal court. It is important that the jury rooms, also, shall have private access from the court rooms, without the necessity of the jury passing through the main corridors, or coming in contact with the public in the court room itself.

The criminal courts require special attention to other details also, on account of the importance and popular interest attached to their proceedings, generally greater than to those of other courts, consequently their areas should be larger, and their location and approaches more prominent. In fact, they should be treated as the most important points of the building and should open from the main vestibules, or corridors, with two entrances, giving opportunity for speedily clearing and closing them when necessary, and ample space without, where the crowd which gathers about them may be properly taken care of in an orderly manner. By far the most important feature, however, to be considered in connection with the criminal courts, is the proper provision made for the reception and care of the prisoners. Whether brought

from jails or lockups situated within the building itself, or in vans from a jail outside, their introduction into the court room must be accomplished with as little publicity as possible, and never through the main entrances or corridors where the public congregate. In direct communication with each criminal court room, having entrance thereto in the rear, near the prisoners' "bar," either by private corridor or stairway (if a different floor is utilized for the purpose), should be arranged separate and carefully guarded "lockups" for male and female prisoners, well lighted and ventilated, with smooth cement floors and walls of glazed material of light color, each provided with a toilet room, and all protected from the gaze of the people from either within or without the building. If the prisoners are to come from outside they should be brought in closed vans, which should only discharge their occupants at interior court spaces, from which the public are rigidly excluded, and directly at the entrance to the lockups, where the prisoners are kept until called for in the court itself, where they are taken by the private rear entrance, and immediately returned to the lockups when their presence is no longer needed, the vans meanwhile waiting in the court spaces to take them back to the jail on the final adjournment of the court.

It is to be noted that the areas required in the building for the necessary dependencies of each important court room, such as the clerks' departments, and rooms for records and storage, in addition to those already mentioned for juries, witnesses, etc., etc., will be found generally to be much greater than the area of each respective court room itself, the varying spaces required for these several departments depending largely upon the character of the respective courts to which they belong. The only means by which these may be properly provided, of sufficient areas, is by a thorough and careful study of the problem by those familiar with the uses the rooms will be put to, and a clear and accurate statement of the figures in the programme of instructions given to the architects. It is evident that this must be true also for a very large part of all the details of a building of this class, and while the various arrangements and features noted in this article are deemed important and desirable, it is obvious that there may be conditions attached to many problems where they would not be feasible, and a quite different solution necessary. As stated above, the discussion of our subject is limited to the conditions probably prevailing in designing buildings of the first class in large cities; but it is also obvious that the statements in regard to solving the problems, and the various features enumerated as belonging to such buildings, are in many cases equally applicable to smaller buildings in other localities, and it should be here further stated that while the features herein dwelt upon as essential have been incorporated in many of the larger courthouses erected within the last ten or twenty years throughout the country, more or less successfully, the facts and opinions are largely taken from the results to be noted, both as to points desirable or otherwise, in the design of the courthouse in Baltimore, completed a few years ago, with which the writer was closely connected.\*

\* The plans of the courthouse at Baltimore, Wyatt & Nolting, architects, will be illustrated in connection with another article on courthouses.—EDITORS.



Before leaving the subject of the court rooms themselves, it should be noted that such of their interior details as the position and arrangement of the judge's bench, the jury seats, the prisoners' bar, the witness stand, the lawyers' tables, etc., etc., may be regarded rather as adjustable matters of furniture which may greatly vary with circumstances. One point, however, is important, namely, that the bench should not be placed facing a wall in which there are windows, nor should there be windows immediately behind it, and while skylights may be admitted to increase the lighting and ventilation, without serious objection, they should never be depended upon solely for this purpose.

**RECORDS.**—The department for records will require a larger area than any other, not even excepting the largest criminal court, comprising, first, a large storage space, where the records should be disposed of in fire-proof stacks, systematically arranged and readily accessible. A large recording room must be near by, with one also for a cashier and several for clerks; proper cloak and toilet rooms must be included, and this whole department, which may be fittingly located on an upper floor, must, in that case, communicate by book lift with the room to be placed directly beneath it on the ground floor for the reception of deeds and other documents.

**POLICE, LICENSE, SHERIFF.**—In addition to the court rooms, three separate departments are generally to be provided for in a building of this class, namely, those for the police, for the sheriff, and for licenses, and these are the ones that, for practical purposes, would be more conveniently found on the lower floor or in the basement, or, where limitations of space require, might even be located in a separate building. In either case, the requirements for each department are about as follows: For the police, a Board meeting room with commissioner's private room; a witness room and two "lock-ups"; secretary's office and clerk's room, and one or two additional rooms for sundries and toilets where absolutely necessary. The sheriff requires two or three rooms of ample size for himself and clerks, with one or two for prisoners, while for licenses there is only needed one large room with a smaller clerk's room attached. In addition to these there must naturally be provided an office, with some small dependencies, for the superintendent, and at convenient points through the buildings public toilet rooms, for both men and women, easily accessible but not conspicuously located, to which most careful attention should be given in regard to all hygienic arrangements and neatness. A possible disposition of these suggests itself in mezzanine floors opening from the landings of staircases, and above the smaller rooms of the floor below, where the entire ceiling height of the court rooms is not needed; the remaining space of the mezzanines to be disposed of as convenient storage rooms or for sundry like purposes.

The desirability of having a restaurant located within a courthouse building is questionable. While in some cases doubtless a matter of convenience for the mid-day meal of the large number of officials of different grades in such a building, if no restaurants are to be found near by, the complicated details involved in the proper maintenance of such a feature, and the un-

avoidable objections that arise in connection with it, would lead one to decide that it was, on the whole, not advisable.

**BAR LIBRARY.**—There remains one other department to be considered, which, while not an essential feature in a great courthouse, is an important, and for many reasons a very desirable one to have incorporated within the building itself, namely, the bar library. The books and other property appertaining to this institution may or may not belong to the city, and hence may either be placed within some municipal building, or be housed elsewhere. It is, however, evidently far more accessible and convenient for the actual use of those who most need it to have this library as a conspicuous part of the courthouse, and to it should be accorded ample space, as free from noise as possible, well lighted and ventilated, and capable of being treated in a dignified and monumental manner, with possibilities for appropriate decoration. There should be included in this department at least one large room or hall, containing the proper cases and stacks for the books, carefully arranged in alcoves, or other form of grouping, well lighted and accessible, with several smaller rooms or studies for private work, and the department must be connected by speaking tubes or telephones, and book-lifts with all floors on which court rooms are located. Also for the convenience of those who will constantly seek it from outside, it must be readily accessible by special entrance, remaining open in the evening.

**INTERIOR WALL SURFACES.**—Few buildings require more careful consideration as to the treatment of interior wall surfaces, for durability and cleanliness, than a courthouse, bearing in mind the severe wear and tear it is continuously subjected to from the careless, irresponsible public that daily throng its corridors and court rooms. That all floors should be laid in some form of tiling, "terrazzo," or other composition, is therefore obligatory, for sanitary reasons as well as for fire protection, and that as little plaster wall surface as possible, with its liability to defacement and dirt, should form part of the construction is also important. That the ceilings alone should be of plaster is not seriously objectionable, and even has some advantages, if they are not encumbered with forms of molding or relief, affording surfaces for dust accumulation. It is therefore desirable that all public corridors, and rooms of medium height, eight or ten feet, should have polished marble or tile wainscoting from floor to ceiling. While other and more important rooms of greater height of ceiling and monumental proportions should have the marble or tile wainscot of such height as to place the plaster surface above it beyond ordinary reach of such contact as would in any way deface it, leaving it, with the ceiling, to be treated in such color scheme or other forms of decoration as may be decided upon, either for immediate application, or deferred for greater elaboration at some future time, the color scheme of the marble to be considered in relation to the general decoration of the respective rooms, and to be designed to avoid, as far as possible, dust accumulation where it cannot be readily removed. These suggestions do not necessarily exclude entirely a judicious use of some wood wainscoting and paneling, of oak or mahogany, at appropriate points where it may be regarded, in an other-

wise fireproof building, rather as features of furniture than as part of construction.

DECORATION.—Finally, when we come to the question of fitting treatment for the plaster walls surfaces, although this may be deemed a matter of mere decoration, it is nevertheless one of some importance in the successful completion of the building, as a mural decoration in a courthouse, fitting in subject and skillful in execution, may contribute largely not only to its beauty, but also to its generally satisfactory results, while a detail of this kind, inappropriate and unskillful, would be a very undesirable feature. We do not dwell here on decoration consisting chiefly of a color scheme. Such must be treated by what appears to the eye, and written discussion is inadequate. We refer to mural painting and mosaics where "subject" and figures are part of the composition. For the large public halls and corridors it is not difficult to find subjects—historical, symbolical or allegorical—which, when treated with that conventionality recognized as proper for wall surfaces, and made to harmonize with the architectural lines and surrounding color scheme, may become valuable factors in the education of both mind and eye. For the interior

of the court rooms themselves, the choice of a fitting subject for an artistic decoration, which the eye will continually rest upon, is more difficult, if the aim is, as it should be, to make this in some way accord with the special function or use of the particular room, or at least, not to conflict with it. From this point of view one might almost claim that the walls of the court rooms should only be treated in schemes of color, omitting all pictorial subject. It is hardly necessary to assert that all mural decoration for such a building, at whatever point located, should be entrusted only to the most skillful artists of the highest rank. The courthouse at Baltimore has been fortunate to have upon its walls decorations of great beauty and interest by such men as John LaFarge, Edwin Blashfield and C. V. Turner.

It does not need this brief description to show what should be an accepted fact, that a great courthouse is not merely a building designed solely for the purpose of having courts of justice and equity, etc., etc., but that it becomes a great municipal monument, which stands in the community as the exemplar of all that is best in law and order, dignity and beauty.

## Arrangement of Photographs and Magazine Plates

EDITORS OF THE BRICKBUILDER.

Dear Sirs,—Having adopted the so-called "Decimal Classification" in arranging photographs and the numerous plates of current architectural magazines, I was very much interested in the articles recently published in THE BRICKBUILDER, describing the methods in vogue in the offices of architects in Boston, Philadelphia, New York and elsewhere. I was somewhat surprised that the "Decimal Classification," now so widely adopted in libraries of the United States, because of its simplicity, its practical utility and economy, has not found a place, at least, in some architects' offices. The system has every merit that has been ascribed to any of the methods already described. It is "dustproof, elastic, compact and orderly, anybody can attend to it," as Mr. Kelsey says of his loose-leaf filing system that he has adopted. It is, at the same time, inexpensive, is easily understood, easily remembered and readily used, can be expanded without limit and without confusion; it lends itself to minute and close classification, features most essential to an easy, proper and practical classification of these numerous plates.

The Decimal System of Classification divides the field of knowledge into nine main classes, numbered by the digits 1 to 9. Cyclopædias, dictionaries, etc., so general in character as to belong to none of these classes, are marked 0 and form a tenth class; for example: Class 1 is a library of Philosophy; Class 7 is a library of Art; Class 9 of History, etc. These special classes are then considered independently and each one is separated again into nine special divisions of the main subject, numbered from 1 to 9, as were the classes, general works, belonging to no division having 0 in place of the division number.

Thus, 72 is the second division (Architecture) of the seventh class, Art. A third division is then made by separating each of these divisions into ten sections, numbered in the same way, with 0 and the nine digits, and this decimal division is repeated, till it secures as many subsections as may be needed to any topic. Thus, 725 is the fifth section (Public Buildings) of the second division (Architecture) of the seventh class (Art).

This number giving class, division, section, subsection, if any, is called the classification or the class number, and is applied to every photograph, plate or sheet. All Public Buildings are numbered 725; all Ecclesiastical and Religious Buildings, 726; Educational and Scientific Buildings, 727; Residences, 728.

To illustrate how minutely the subsections enable one to classify the sheets in an orderly and permanent manner, two or three examples will suffice. Thus, division 725, Public Buildings, includes the following sections:

- 725.1 Administrative. Governmental.
- 725.2 Business and Commercial.
- 725.3 Transportation and Storage.
- 725.4 Manufactories.
- 725.5 Hospitals and Asylums.
- 725.6 Prisons.
- 725.7 Refreshments. Baths. Parks.
- 725.8 Recreation.
- 725.9 Other Public Buildings.

The sub-sections of section 725.2, Business and Commercial Buildings, are:

- 725.21 Stores (Wholesale and Retail).
- 725.22 Mixed Stores, Offices and Apartment Buildings.
- 725.23 Office Buildings—Telegraph and Insurance.

## THE BRICKBUILDER.

- 725.24 Banks — Safe Deposit and Savings.
- 725.25 Exchanges — Board of Trades.
- 725.26 Markets.
- 725.27 Cattle Markets. Stock Yards.
- 725.28 Abattoirs.
- 725.29 Other Business Buildings.

The division 726, Ecclesiastical and Religious Buildings, has these sections:

- 726.1 Temples.
- 726.2 Mosques.
- 726.3 Synagogues.
- 726.4 Chapels.
- 726.5 Churches.
- 726.6 Cathedrals.
- 726.7 Monasteries, Abbeys.
- 726.8 Mortuary — Tombs, Vaults.
- 726.9 Y. M. C. A., etc.

Again, the sub-sections of every division can be subdivided as minutely as one desires. 728, Residences, has a subdivision, 728.3, City Houses. This is divided as follows:

- 728.31 Between party walls. Stone.
- 728.32 Between party walls. Brick.
- 728.33 Between party walls. Partly wood.
- 728.34 Semi-detached, including end houses in city blocks. Stone.
- 728.35 Semi-detached, including end houses in city blocks. Brick.
- 728.36 Semi-detached, including end houses in city blocks. Partly wood.
- 728.37 Detached. Stone.
- 728.38 Detached. Brick.
- 728.39 Detached. Partly wood.

By placing these numbers on each plate at the upper edge, it is labelled permanently, can be removed from the portfolio, vertical file or shelf, and readily and quickly replaced. There can be no derangement or confusion. If one desires to arrange some of the plates or photographs under style, there are sections:

- 722 Ancient and Oriental Architecture.
- 723 Mediæval Architecture (Christian and Mohammedan).
- 724 Modern Architecture.

These again have sub-sections enabling one to classify buildings in every known style. Not only are buildings in general classified in this way, but every detail also; thus, under section 729 are included Architectural Design and Decorations. A subdivision of this section is 729.9, Architectural Accessories and Fixed Furniture, and this is divided as follows:

- 729.91 Altars. Organs.
- 729.92 Pulpits. Tribunes.
- 729.93 Dais. Thrones.
- 729.94 Buffets.
- 729.95 Mantels. Overmantels.
- 729.96 Screens. Rood screens. Reredos.
- 729.97 Chairs.
- 729.98 Interiors.
- 729.99 Tables.

This decimal system has been found so accurate and comprehensive, and yet so simple and satisfying, that I have at times been prompted to urge upon the publishers of architectural periodicals to adopt this system and

enable all subscribers to classify the plates uniformly and scientifically. In order to do this all that would be necessary would be to print, in large type, on the upper right or left hand corner of the plate, the permanent number designating the sheet; as, for example: — 725.11, Capitols; 725.24, Banks; 725.31, Railway Passenger Stations; 725.47, Mills; 725.52, Hospitals for the Insane; 725.62, Jails; 725.76, Buildings for Parks; 725.85, Gymnasiums; 729.91, Exhibition Halls; 726.3, Synagogues; 727.3, Colleges; 727.8, Libraries; 728.1, Tenement Houses; 728.4, Club Houses; 728.8, Country Seats; 728.94, Stables; 729.36, Towers; 729.38, Doors and Windows; 729.8, Stained Glass; 729.91, Altars; 729.95, Mantels, and so forth. Each publisher would be required to adopt the same Relative Subject Index, that is, an index containing in a single alphabet all the subjects named in the complete Table of the Decimal Architectural Classification. This could be issued in pamphlet form, and be sold for a nominal sum to each subscriber by the publisher, possibly in accordance with an agreement with the publishers of the Dewey Decimal Classification. I am confident that the usefulness of each periodical would be greatly increased, for it would enable every subscriber to classify all plates as they came to hand in a uniform and economical manner and with great ease and expedition. The publishers, it seems to me, too, would also be enabled to classify their plates in their offices and thus also be benefited by it, — in fact, the yearly index of illustrations could take the form of the Decimal Classification.

EMIL GINSBURGER,  
130 Fulton Street, New York City.

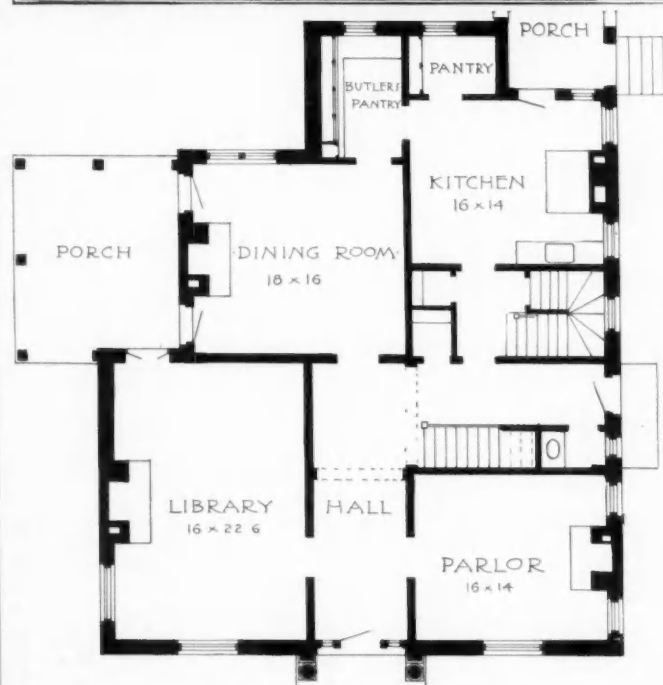
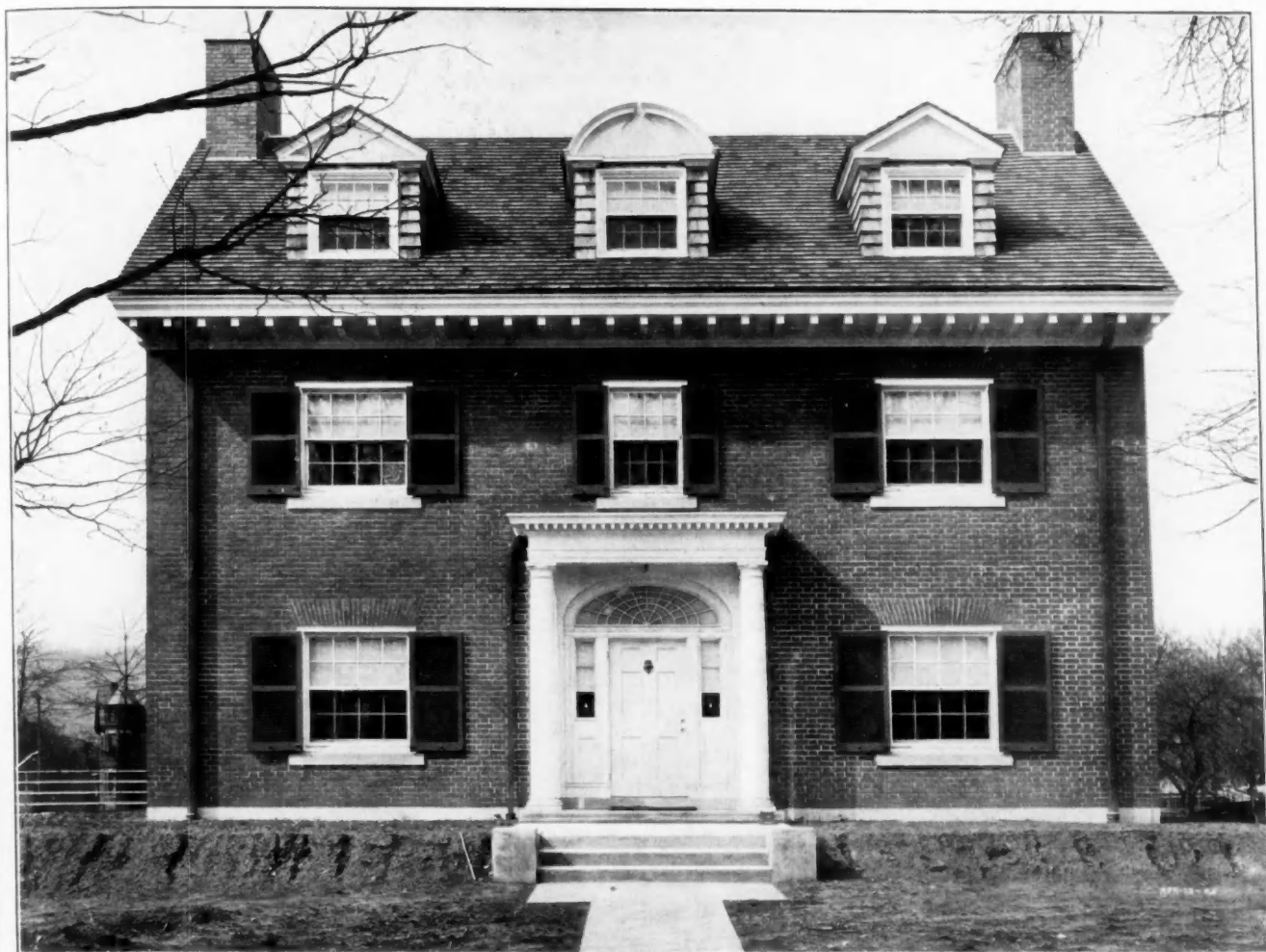
## THE DEWEY DECIMAL CLASSIFICATION.

THE Engineering Experiment Station of the University of Illinois has just published Bulletin No. 13, "An Extension of the Dewey Decimal Classification applied to Architecture and Building." This greatly extended classification has been in use in a more comprehensive form in the Department of Architecture for many years, but it has never before been published. It forms a supplement to the extended classification applied to the branches of engineering previously issued in Bulletin No. 9.

It is preceded by a very brief explanation of the exceedingly valuable system invented and introduced by Dr. Melvil Dewey for the classification of books and literary materials, but which has since been found to be the best known method for arranging all tangible things and ideas. For the convenience of persons not fully conversant with the system, and for finding the proper numbers quickly, a relative index of subjects has been added. In its present form it is believed that this bulletin will prove useful to architects, engineers and constructors in classifying books, pamphlets, articles in periodicals, data and all other material relating to architecture and construction.

Copies may be secured upon application to the Director of the Engineering Experiment Station, Urbana, Illinois.



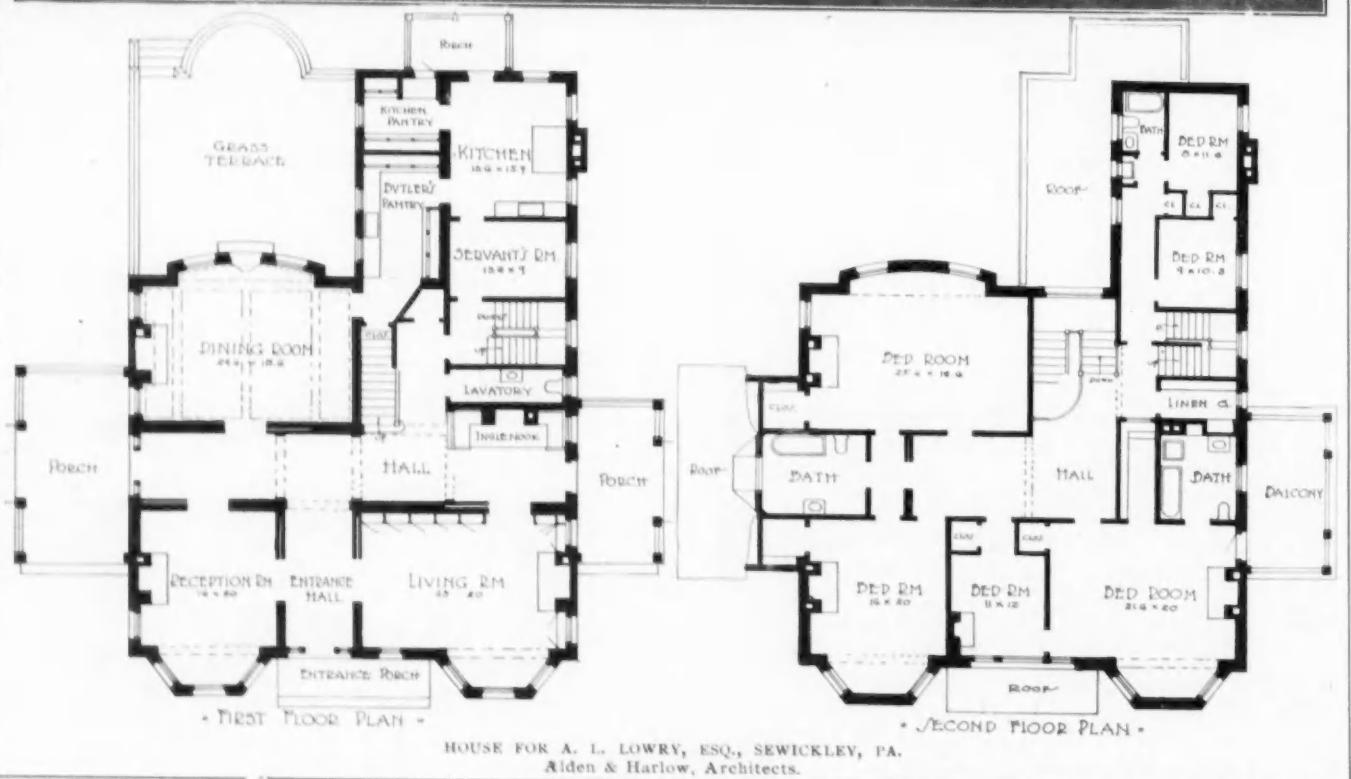


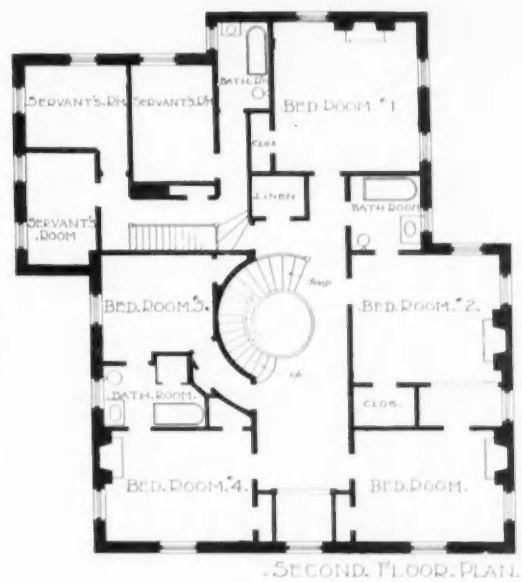
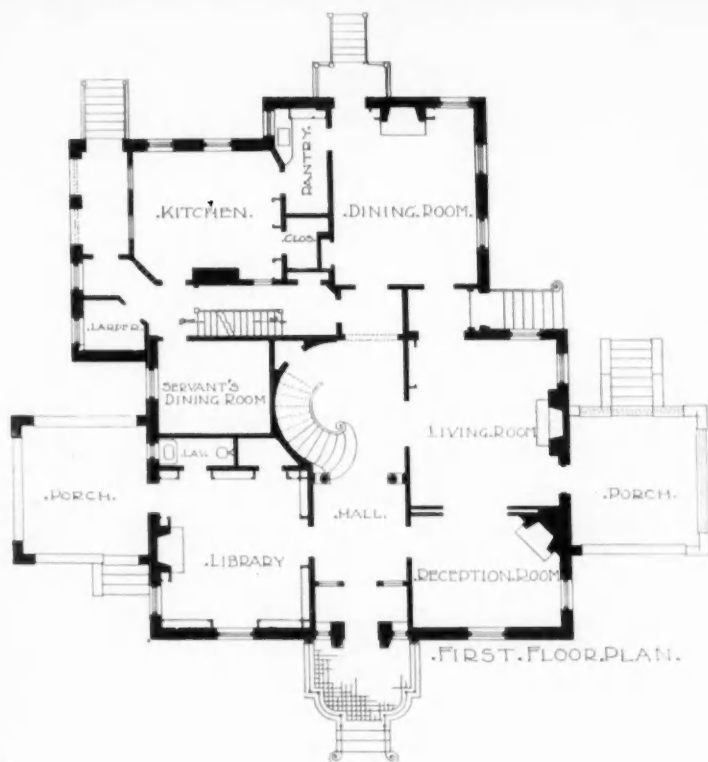
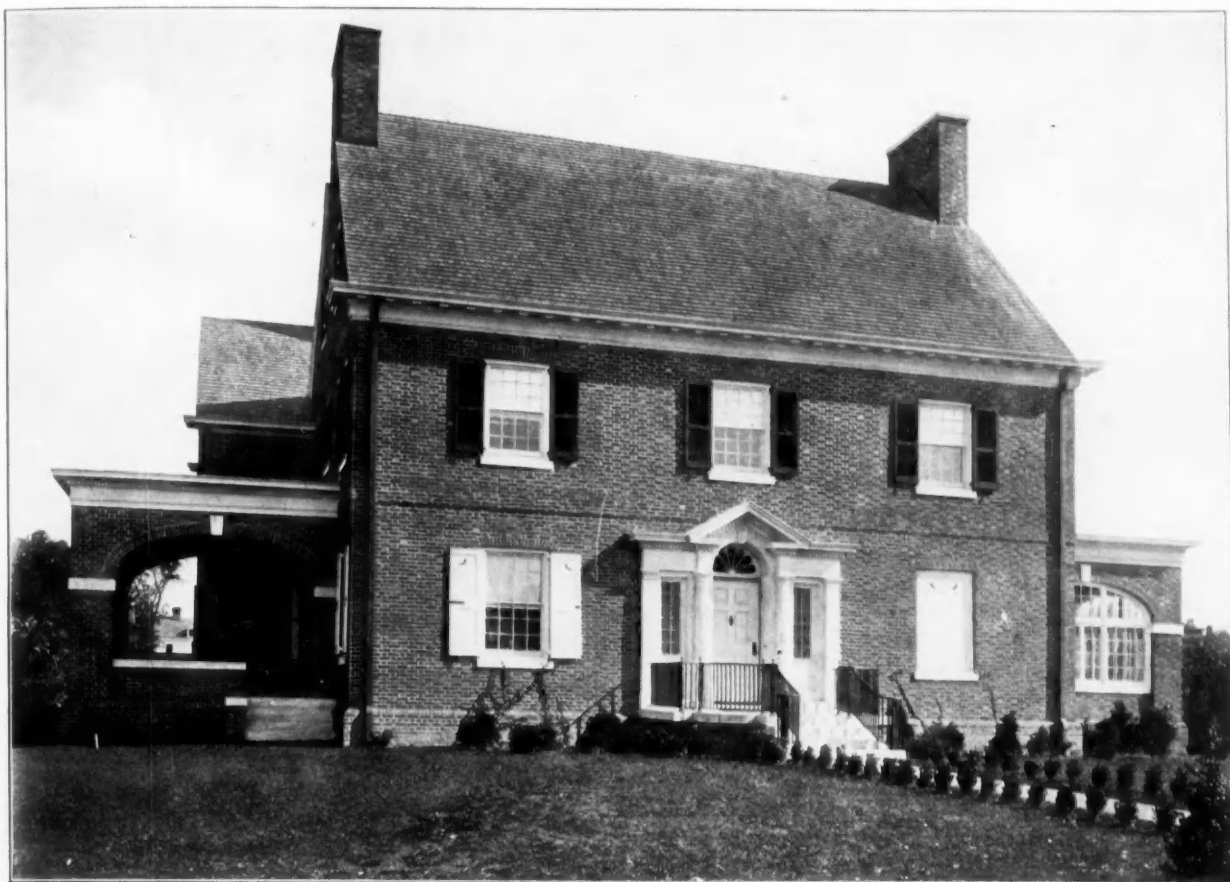
FIRST FLOOR PLAN.



SECOND FLOOR PLAN.

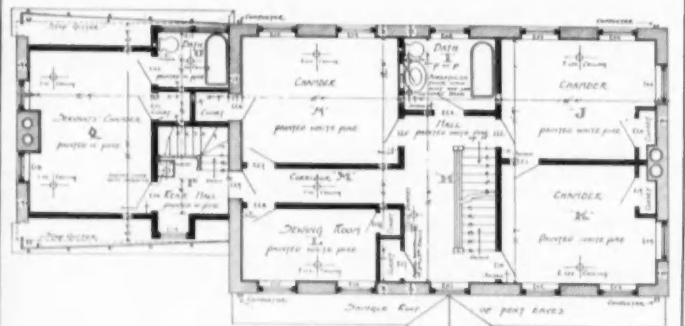
HOUSE FOR SAMUEL ADAMS, ESQ., SEWICKLEY, PA.  
Alden & Harlow, Architects.



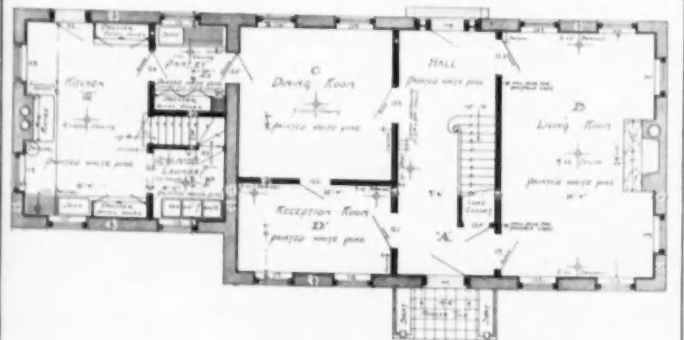


HOUSE AT PRINCETON, N. J. W. E. & F. S. Stone, Architects.





PLAN OF SECOND FLOOR



PLAN OF FIRST FLOOR

HOUSE AT CYNWYD, PA. Field &amp; Medary, Architects.



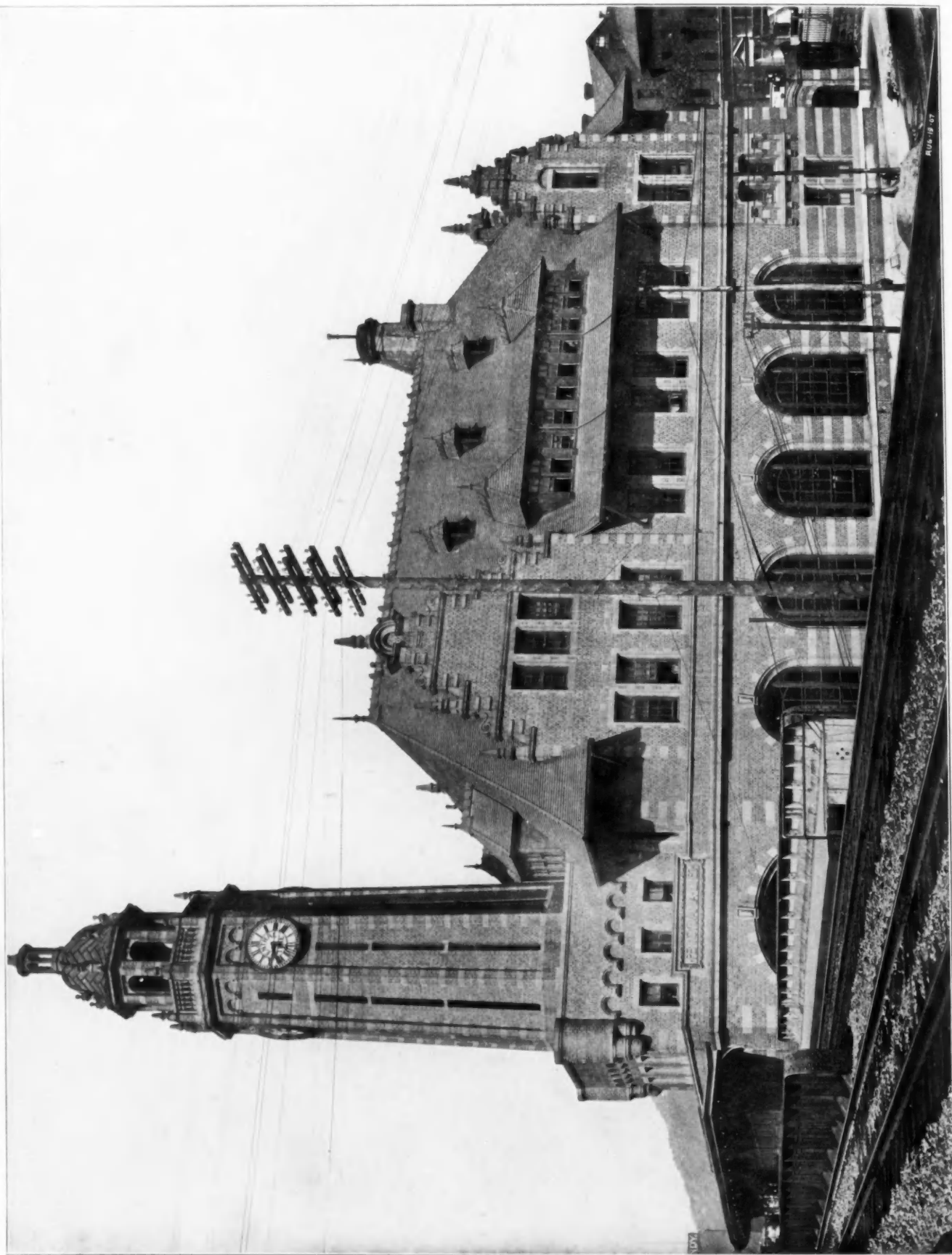


PASSENGER STATION FOR PENNSYLVANIA RAILROAD, ALLEGHENY, PA.

PRICE & McLANAHAN, ARCHITECTS.





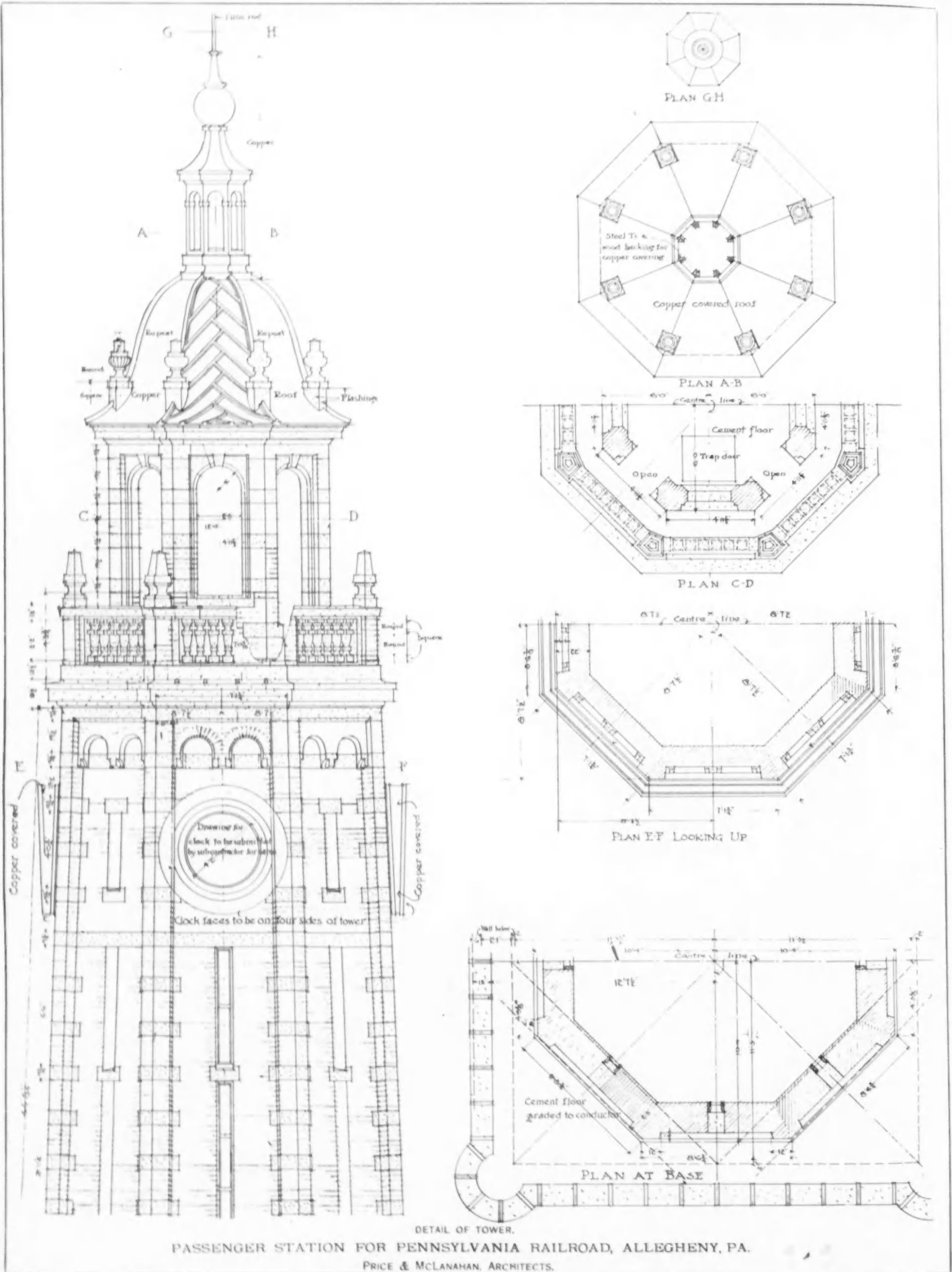


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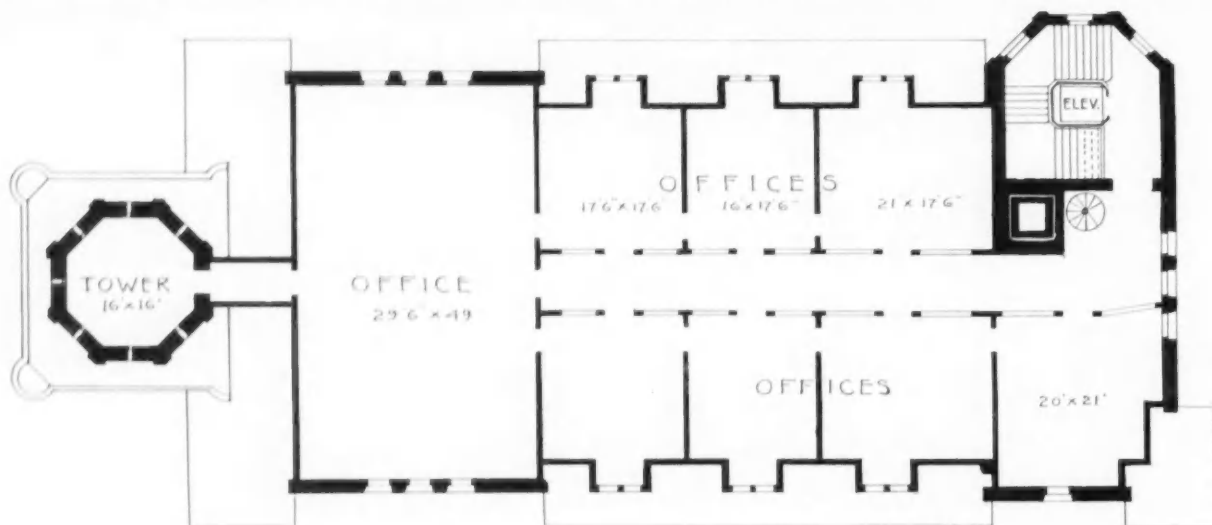
PRICE & McLANAHAN, ARCHITECTS.



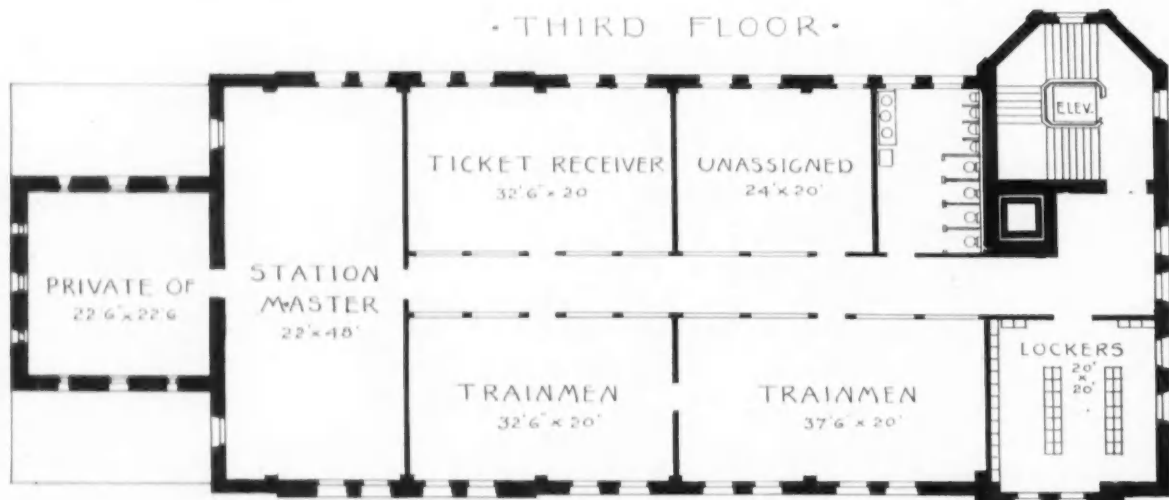




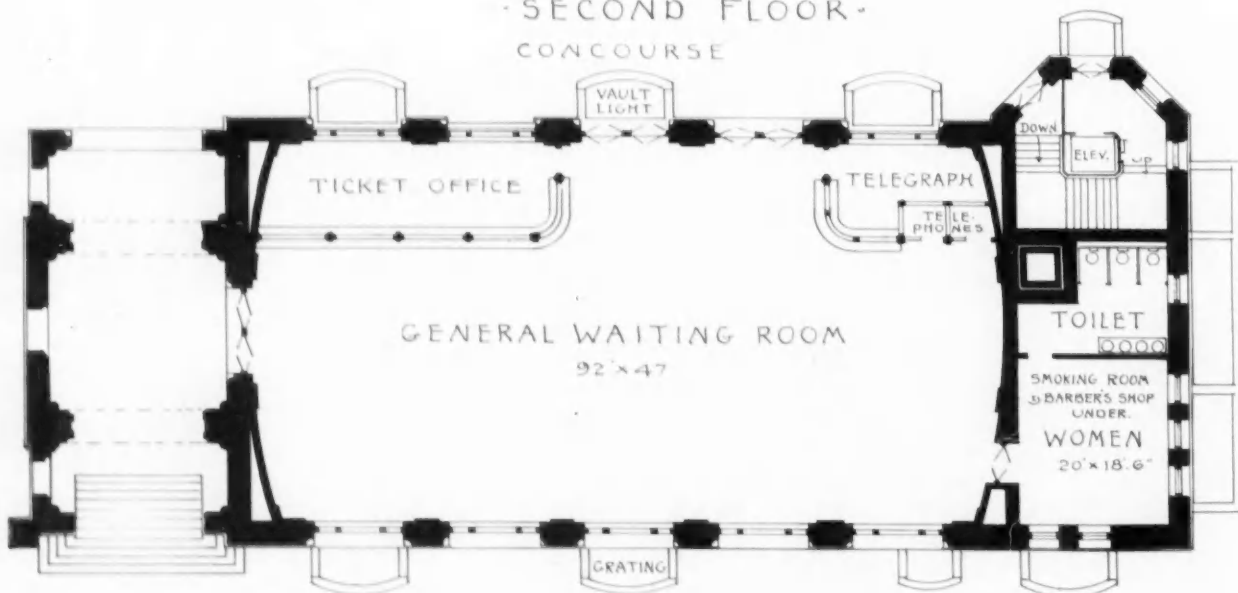




• THIRD FLOOR •



• SECOND FLOOR •  
CONCOURSE



• FIRST FLOOR •

PASSENGER STATION FOR PENNSYLVANIA RAILROAD, ALLEGHENY, PA.  
PRICE & McLANAHAN, ARCHITECTS.



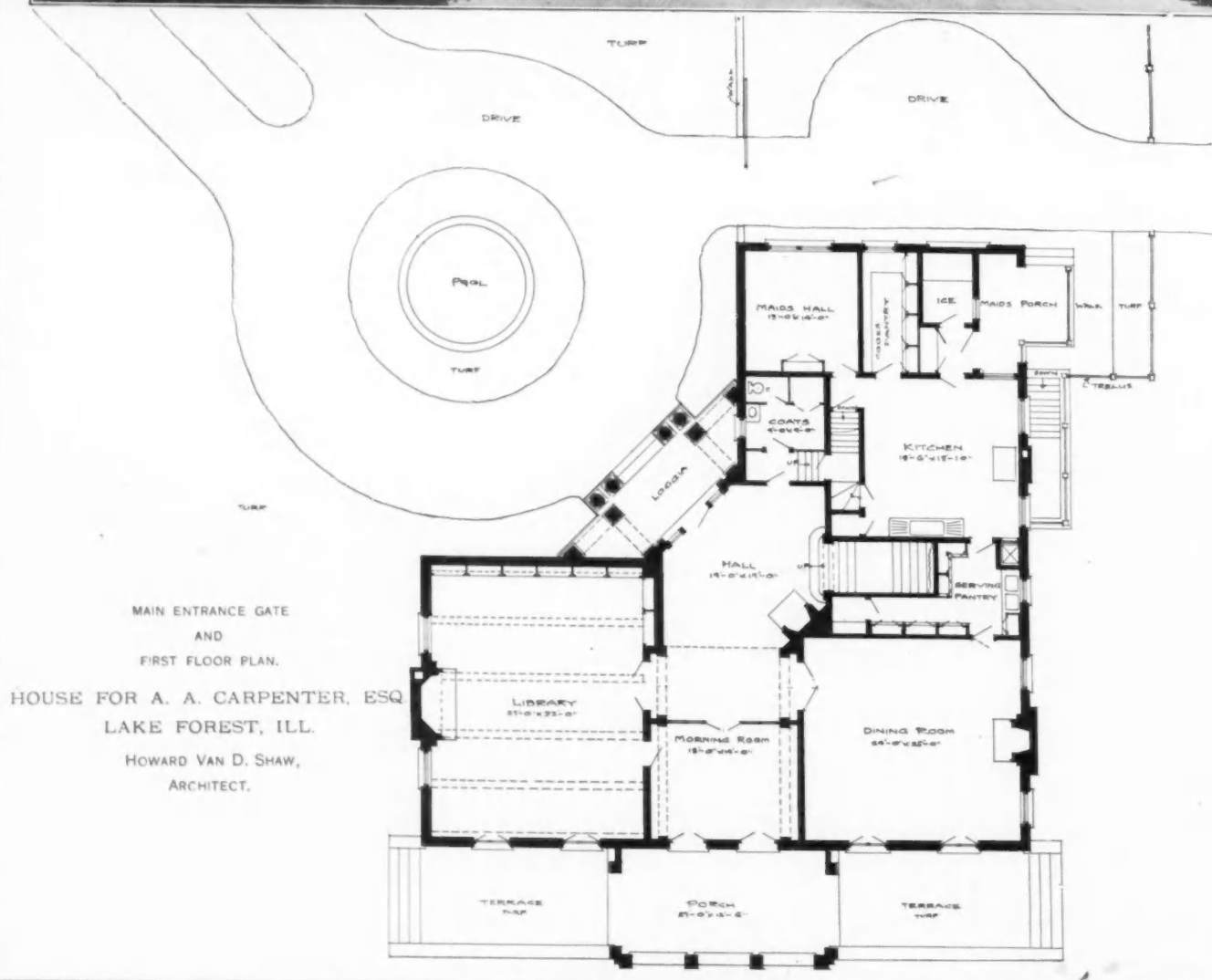
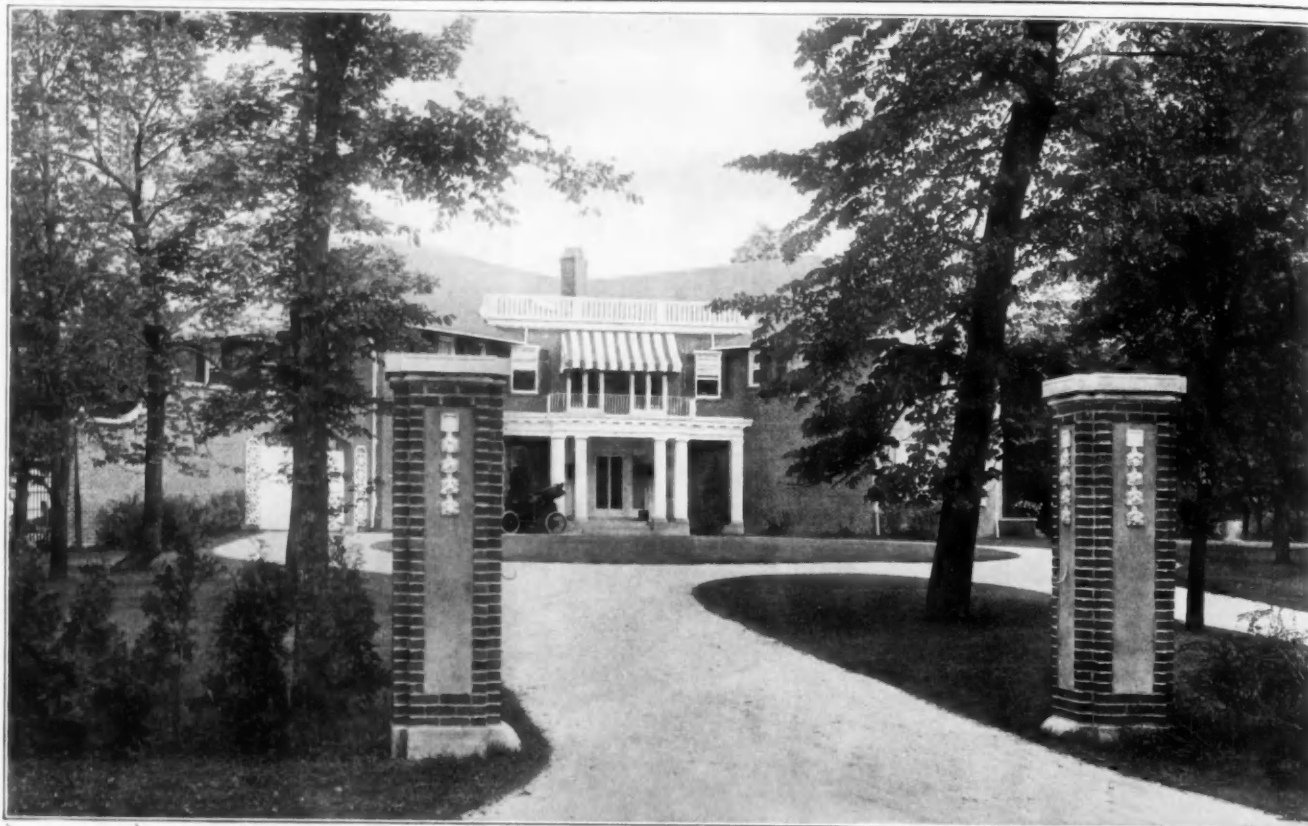




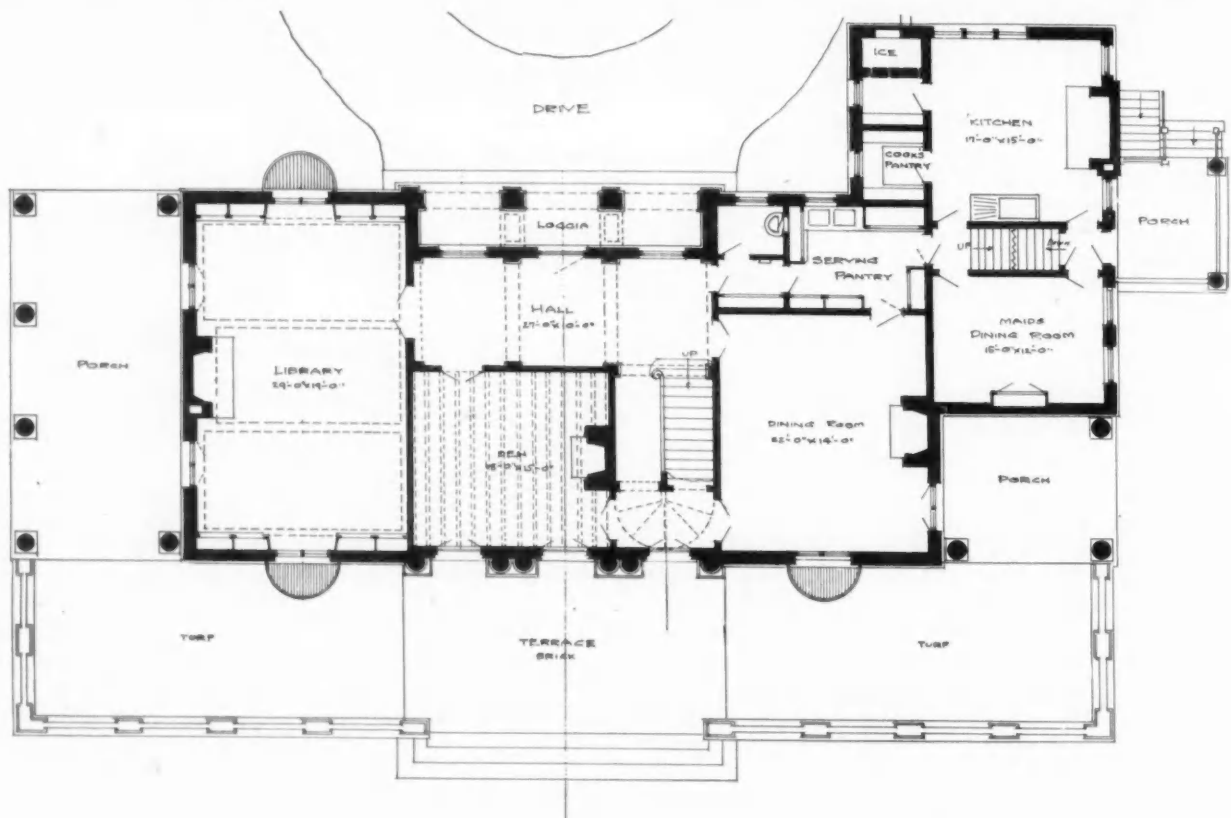
HOUSE FOR A. A. CARPENTER, ESQ., LAKE FOREST, ILL.  
HOWARD VAN D. SHAW, ARCHITECT.









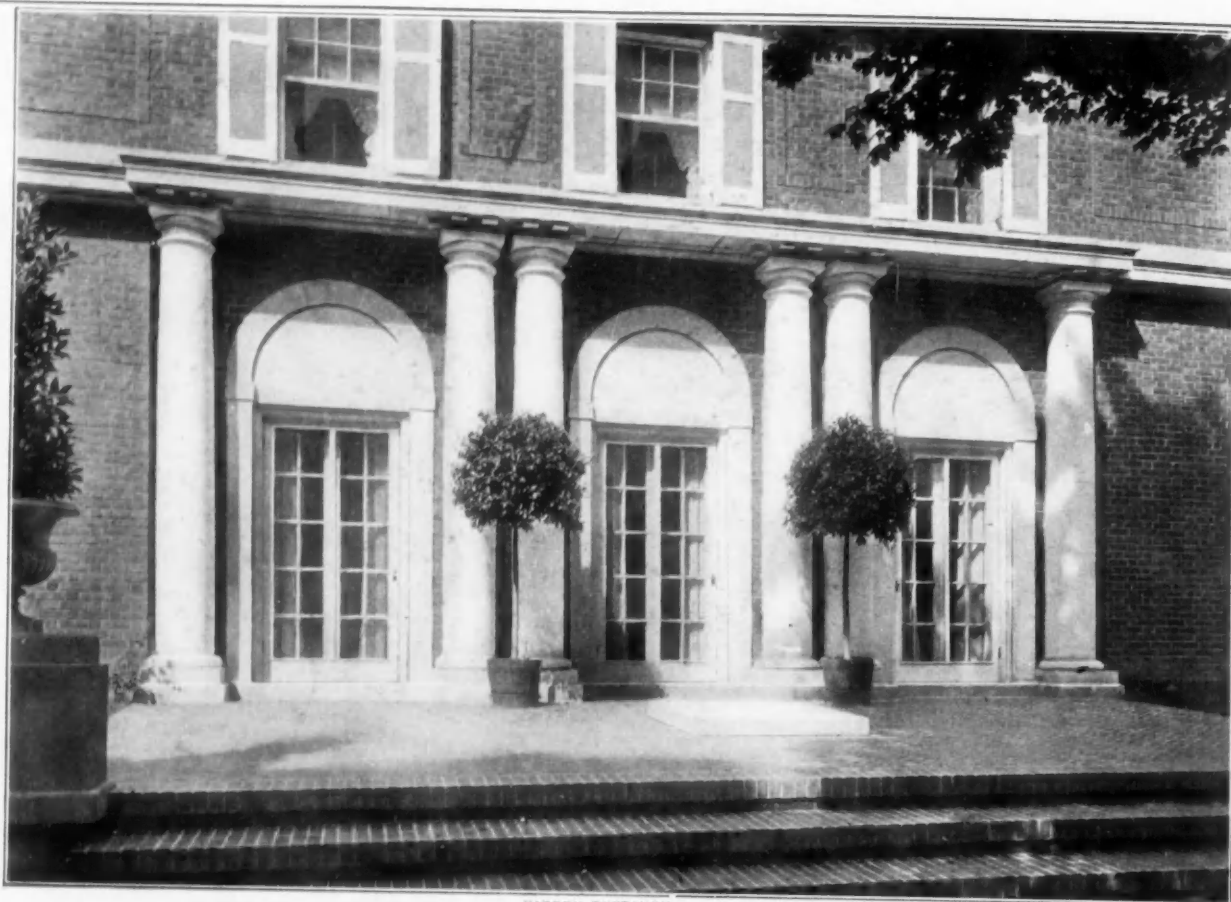


HOUSE FOR LEVERETT THOMPSON, ESQ., LAKE FOREST, ILL.

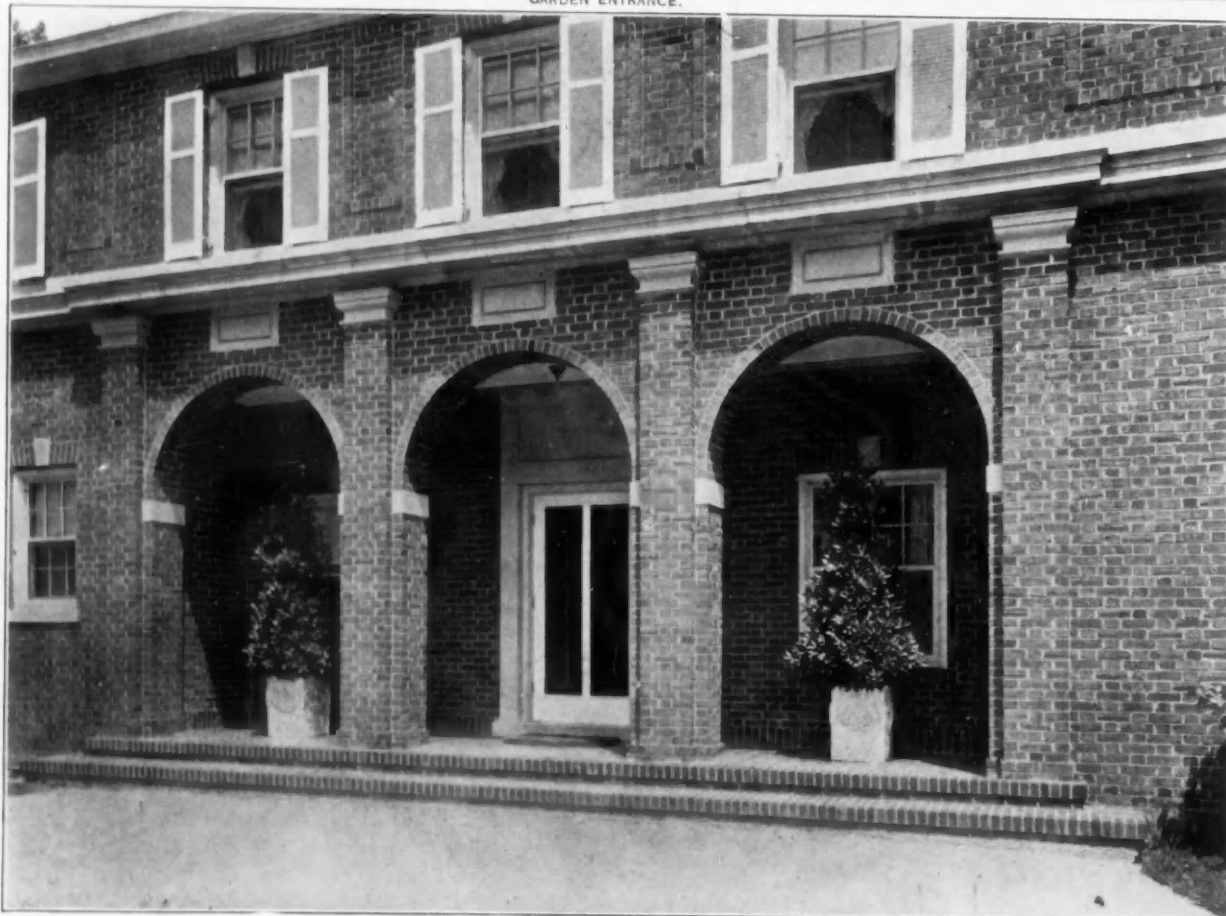
HOWARD VAN D. SHAW, ARCHITECT.







GARDEN ENTRANCE.



MAIN ENTRANCE.

DETAILS OF HOUSE FOR LEVERETT THOMPSON, ESQ., LAKE FOREST, ILL.

HOWARD VAN D. SHAW, ARCHITECT.



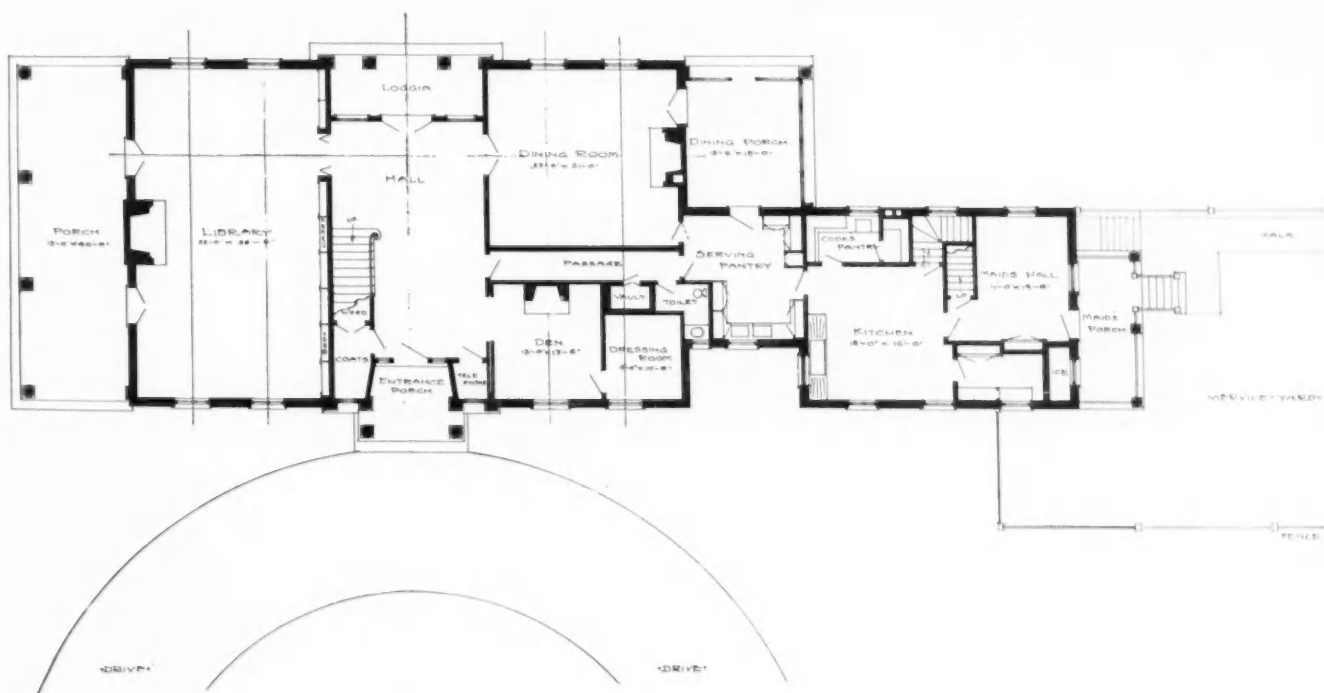
DETAIL OF MAIN ENTRANCE.

HOUSE FOR A. A. SPRAGUE, ESQ., LAKE FOREST, ILL.

HOWARD VAN D. SHAW, ARCHITECT.

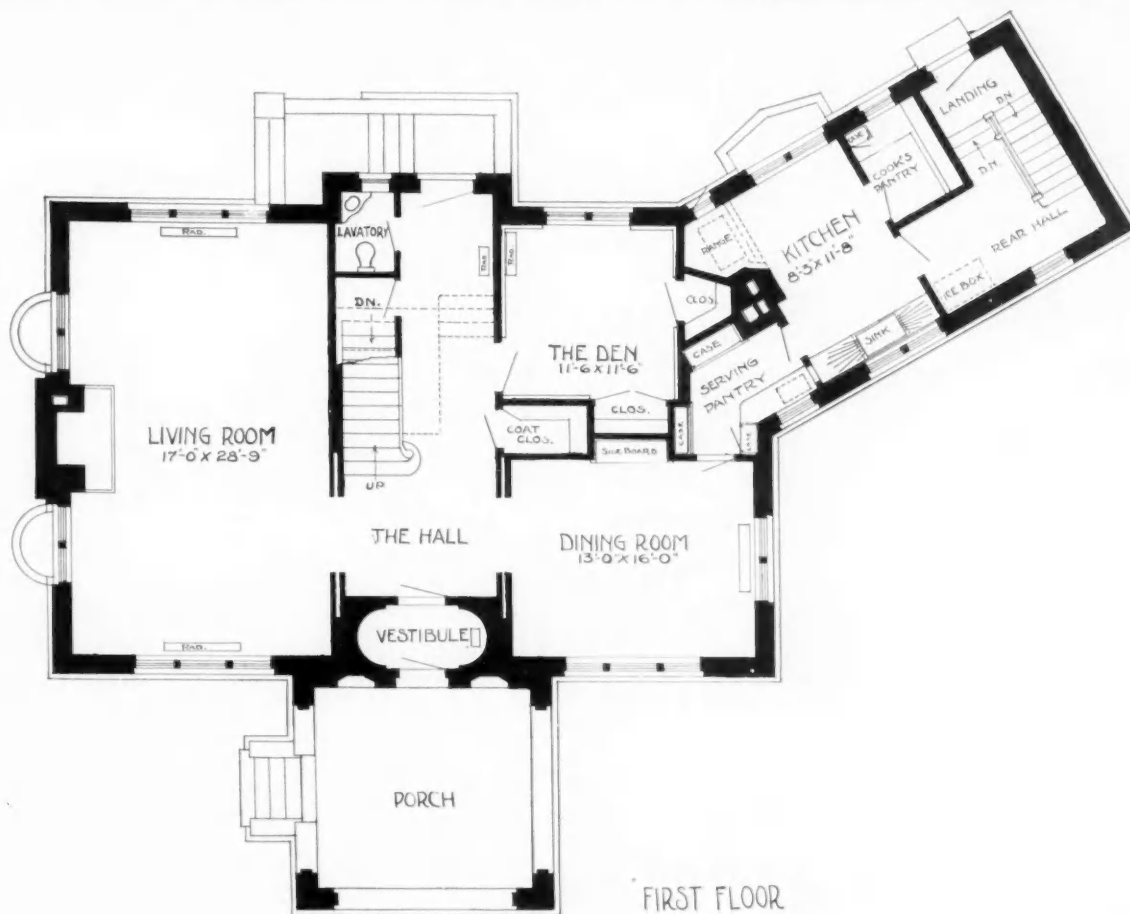






HOUSE FOR A. A. SPRAGUE, ESQ., LAKE FOREST, ILL.  
HOWARD VAN D. SHAW, ARCHITECT.

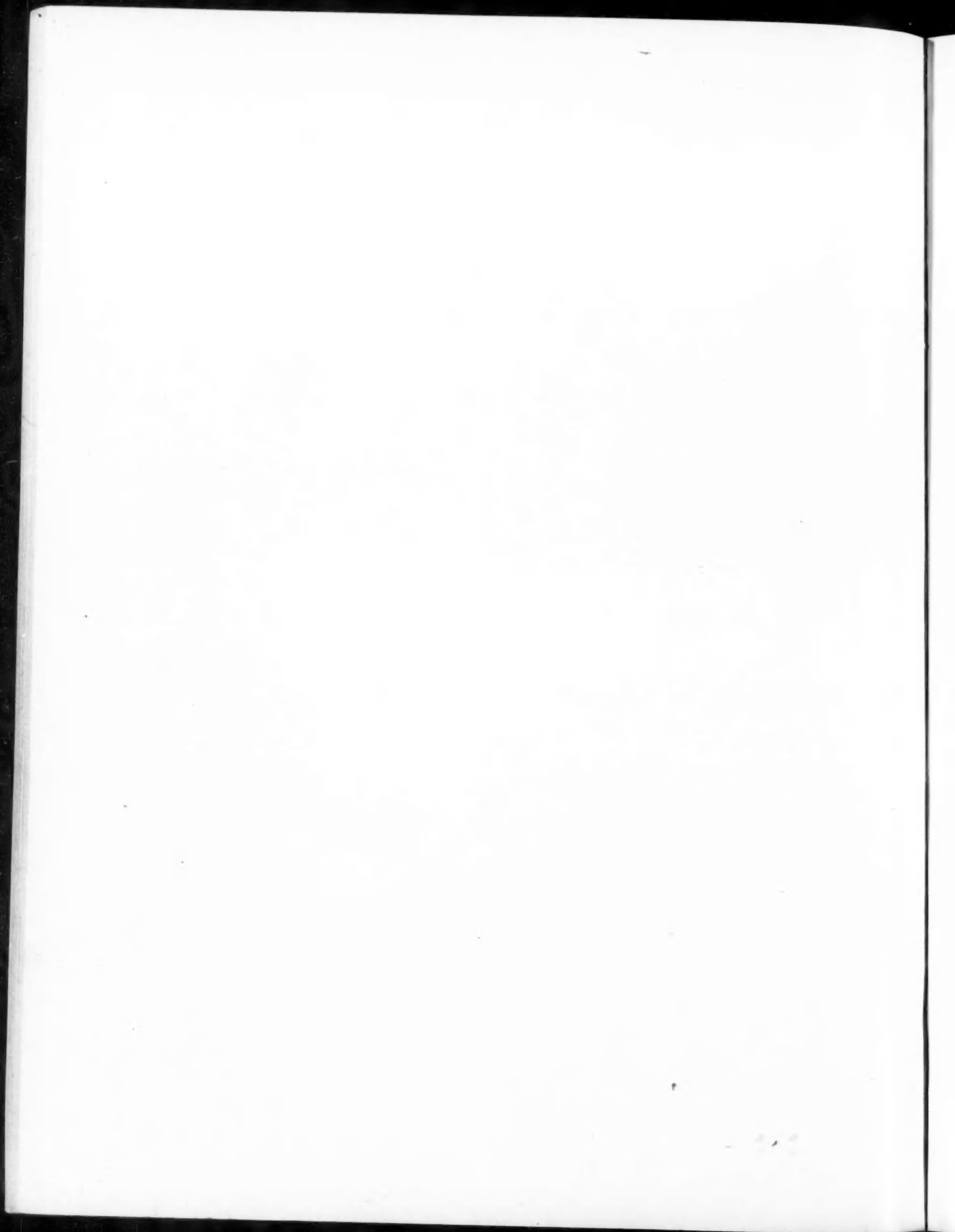


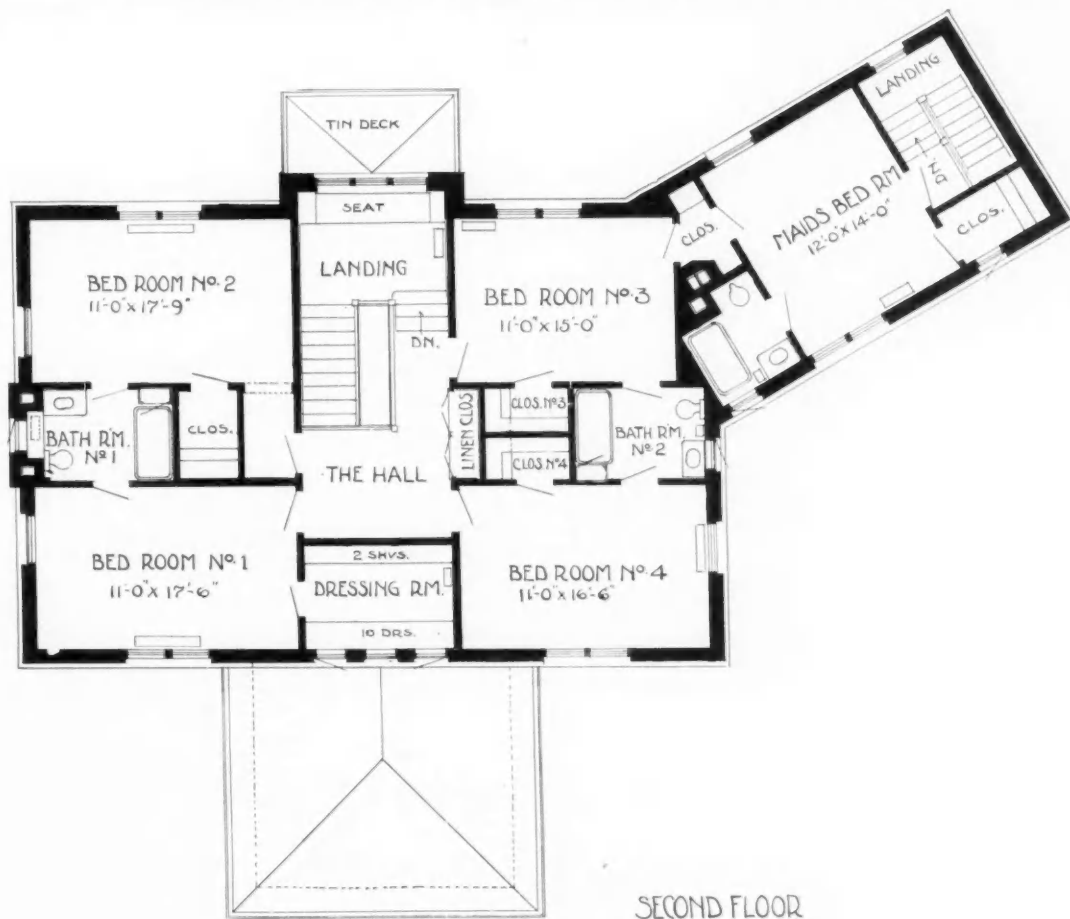


FIRST FLOOR

HOUSE AT GLENCOE, ILL.  
ROBERT C. SPENCER JR., ARCHITECT.







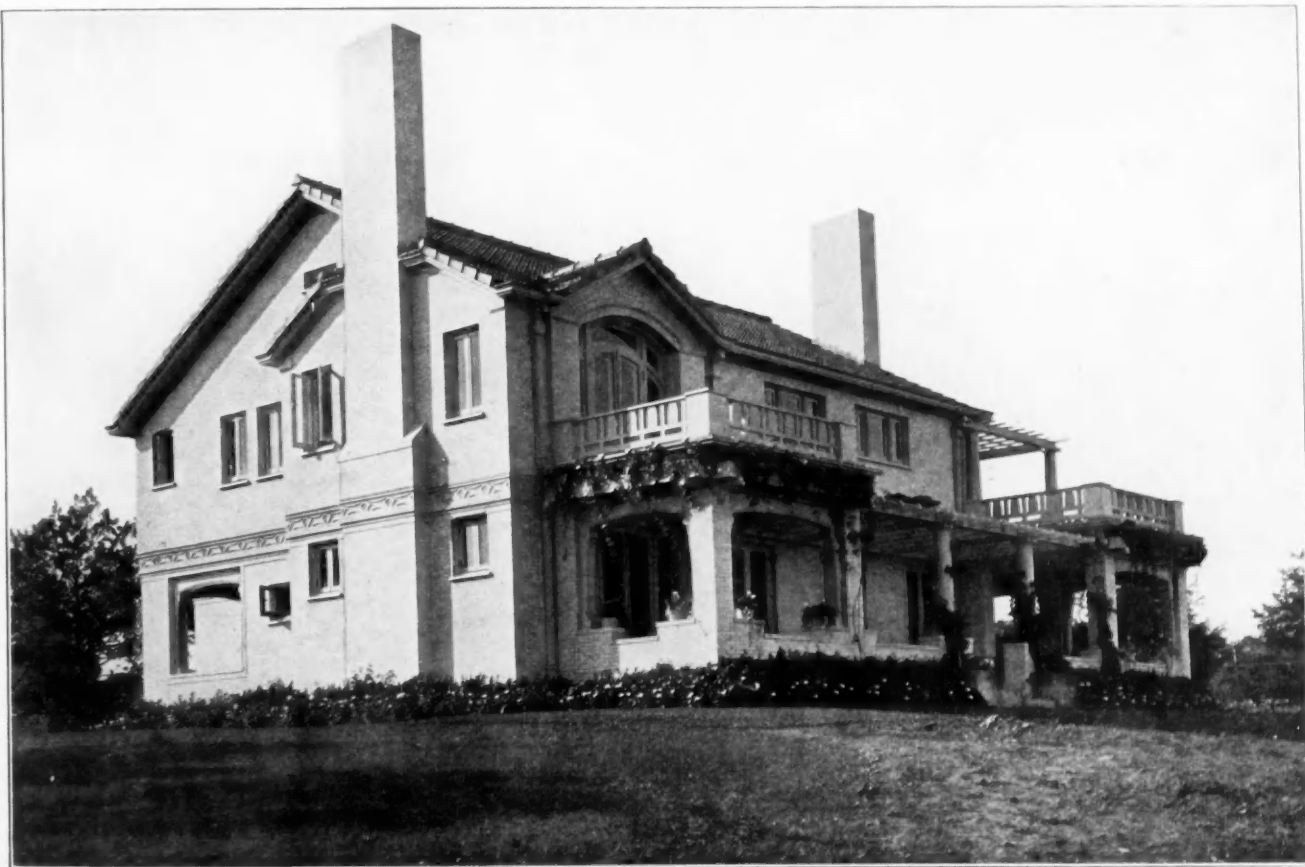
HOUSE AT GLENCOE, ILL.  
ROBERT C. SPENCER, JR., ARCHITECT.



THE BRICKBUILDER.

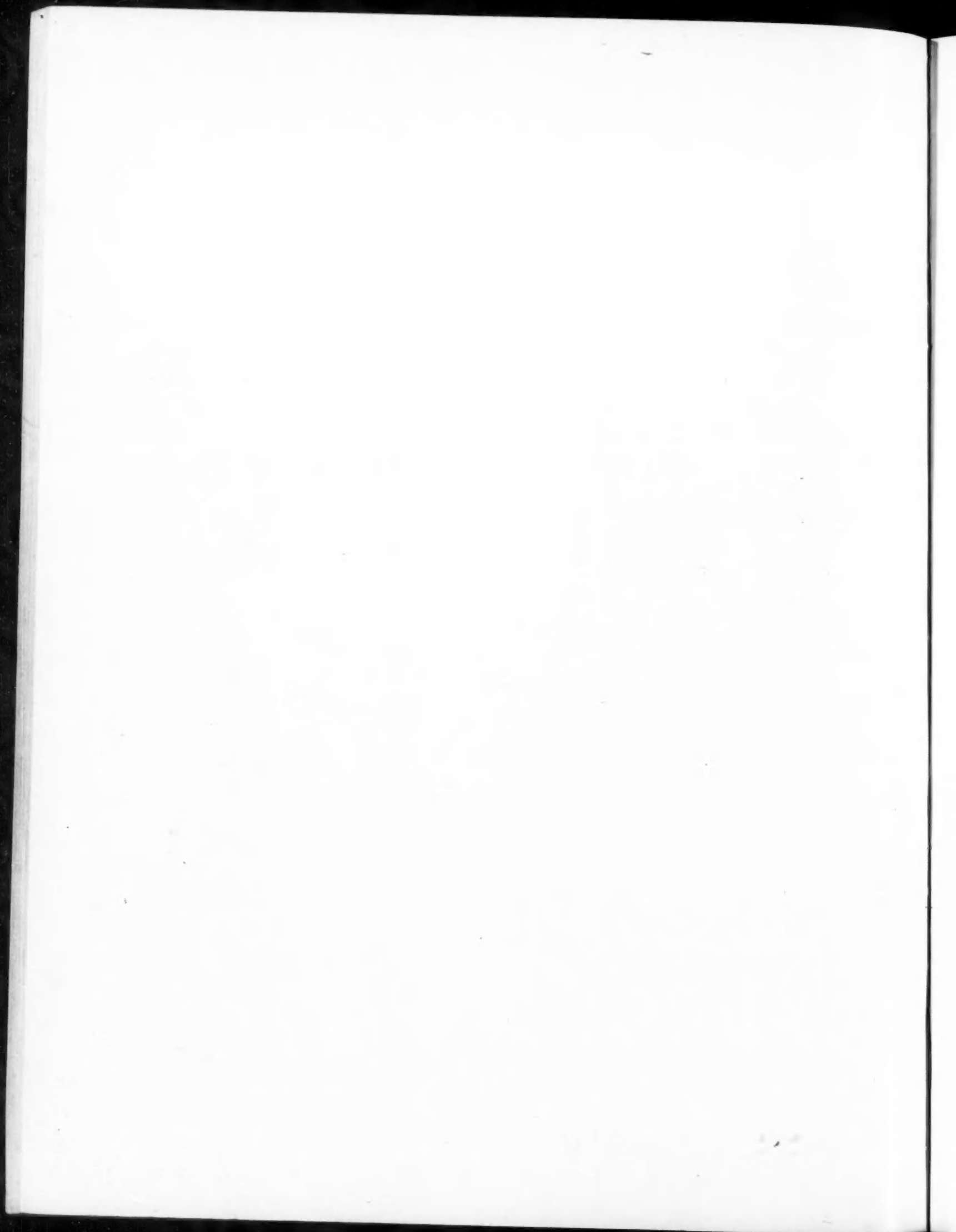
VOL. 16, NO. 10,

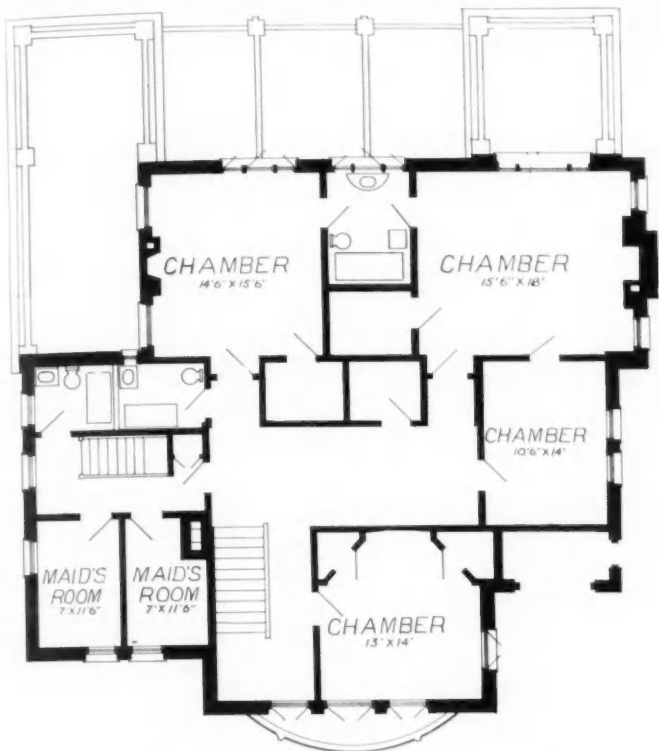
PLATE 157.



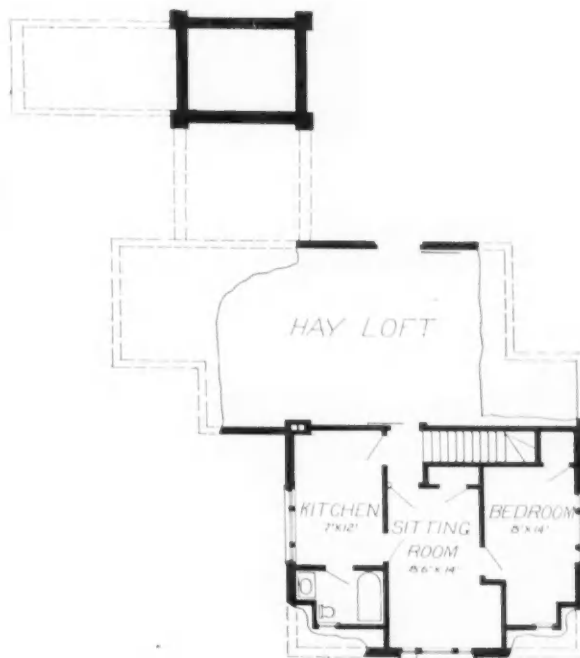
HOUSE AT MIDDLETOWN, R. I.  
CHARLES E. BIRGE, ARCHITECT.



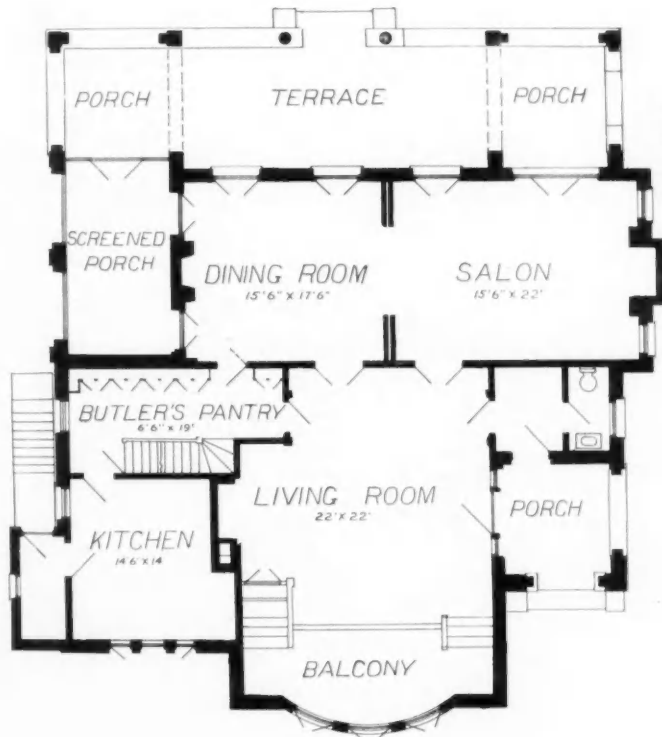




SECOND FLOOR PLAN



SECOND FLOOR PLAN



FIRST FLOOR PLAN

PLANS OF HOUSE.

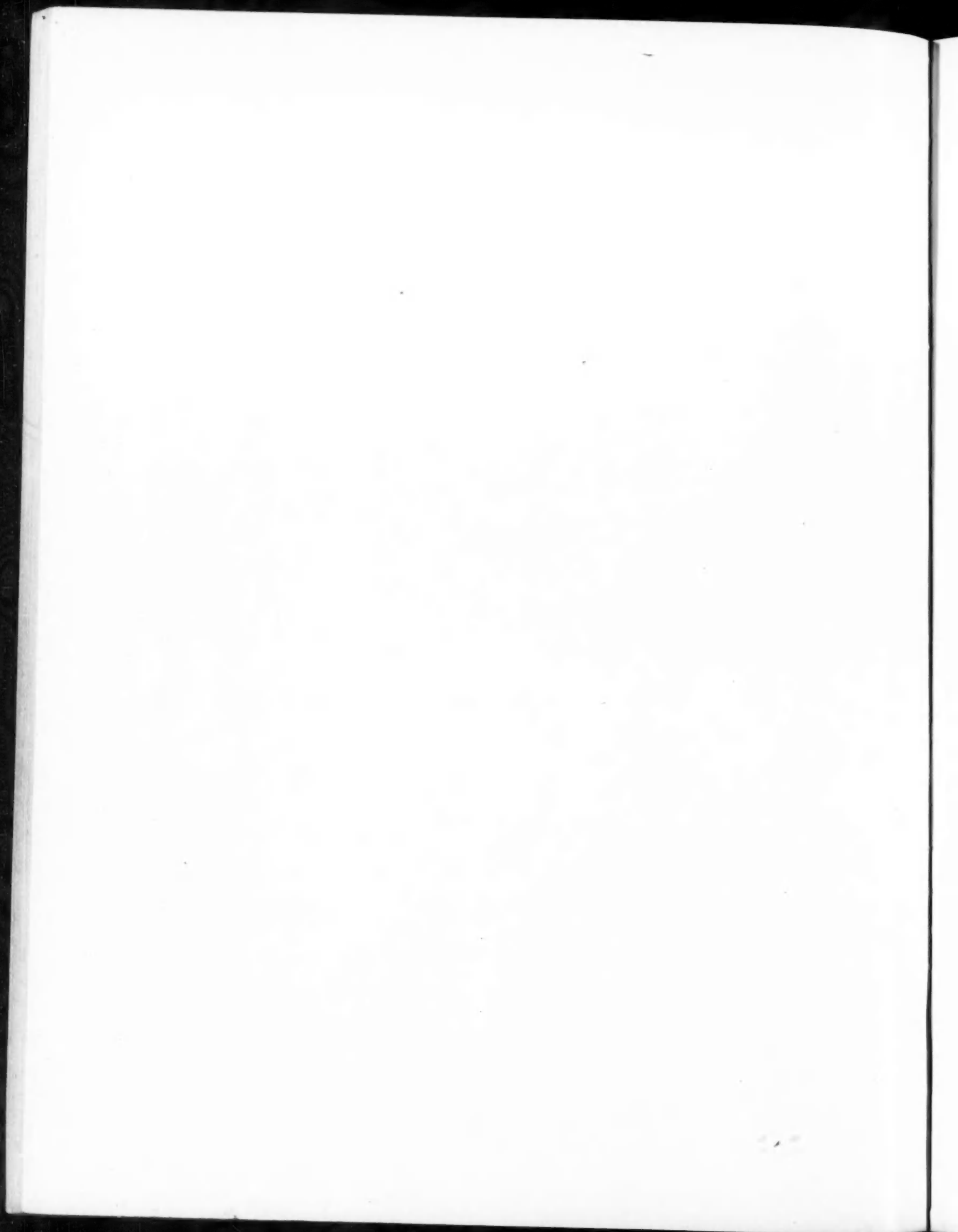


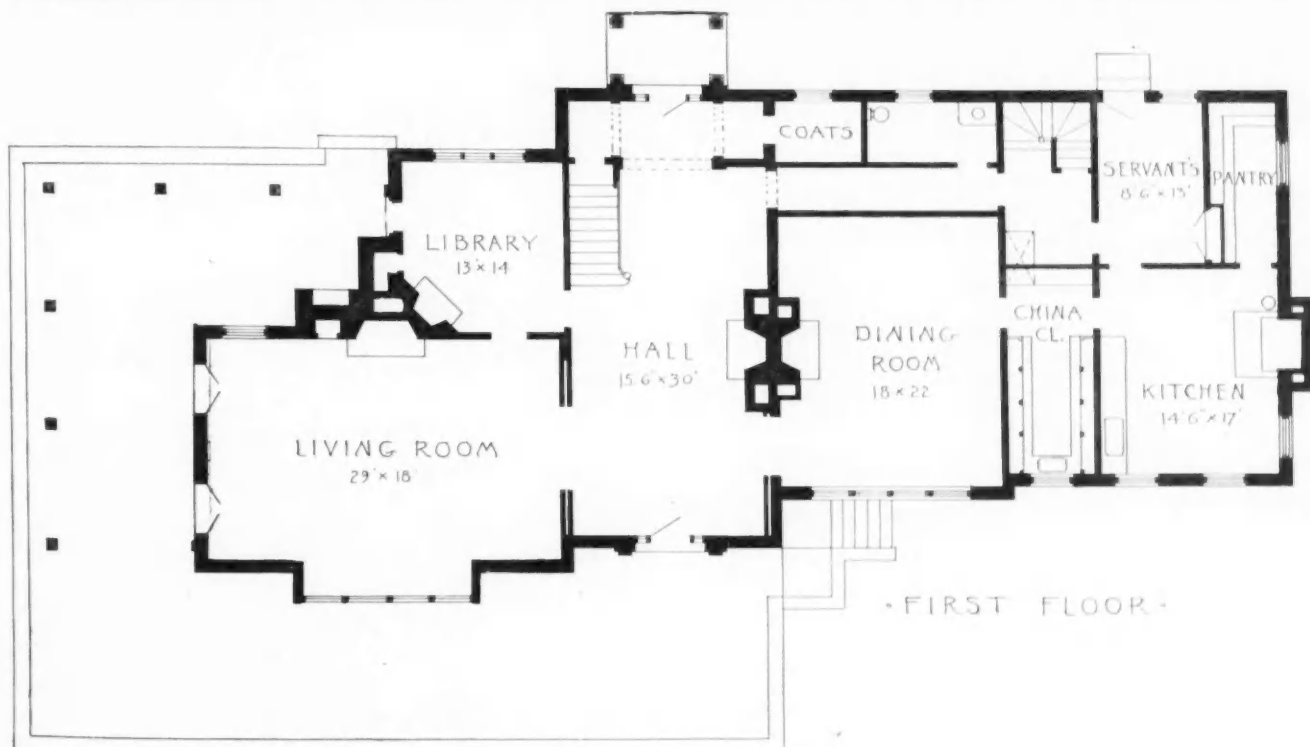
FIRST FLOOR PLAN

PLANS OF STABLE.

HOUSE AND STABLE AT MIDDLETOWN, R. I.

CHARLES E. BIRGE, ARCHITECT.

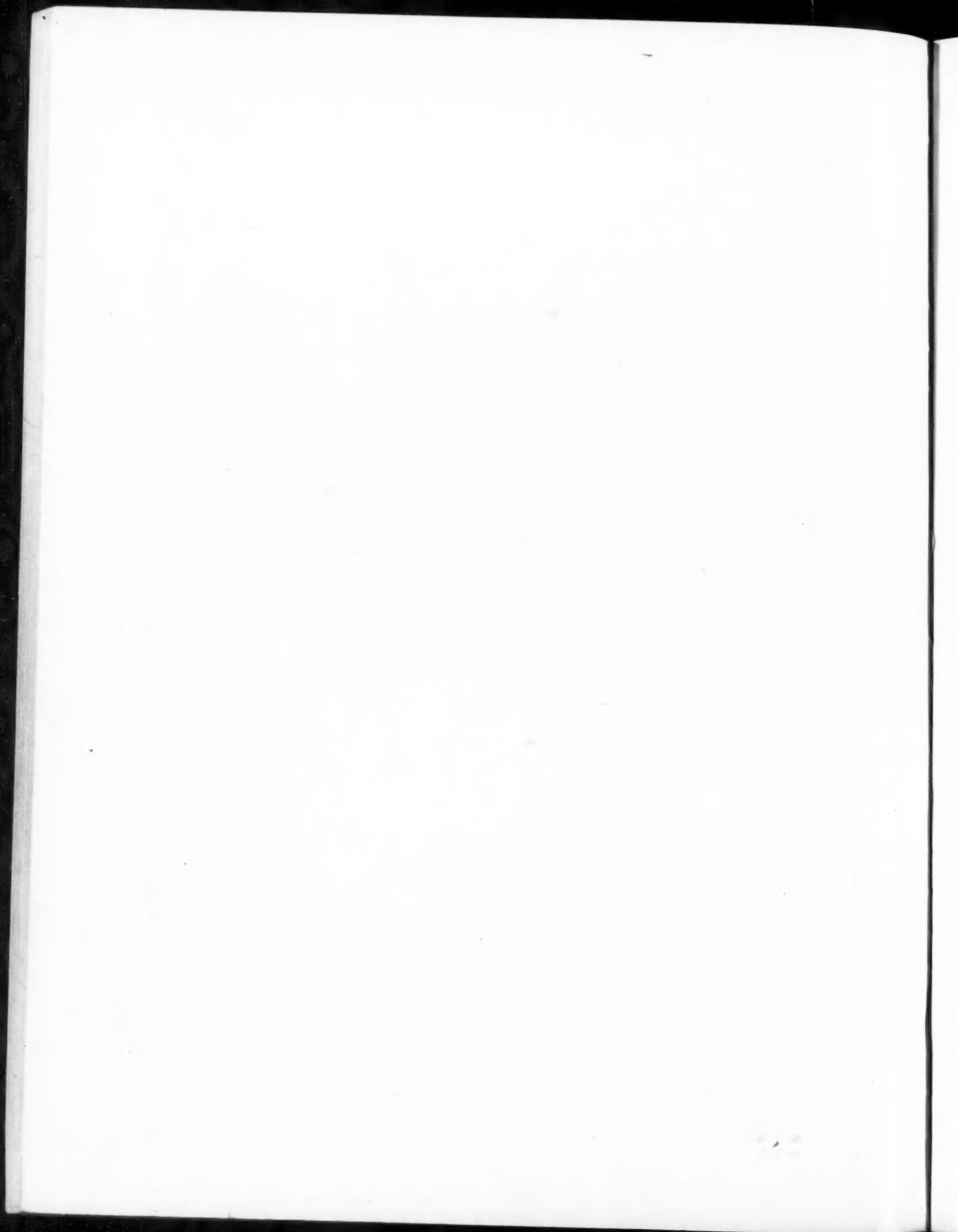


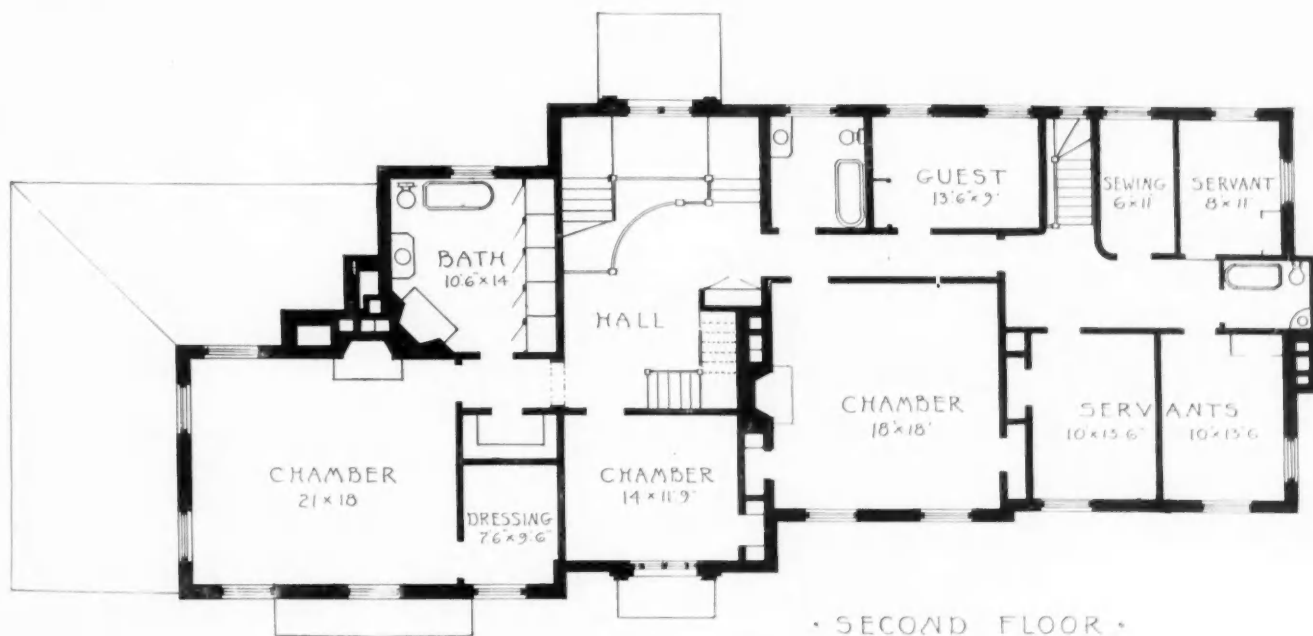
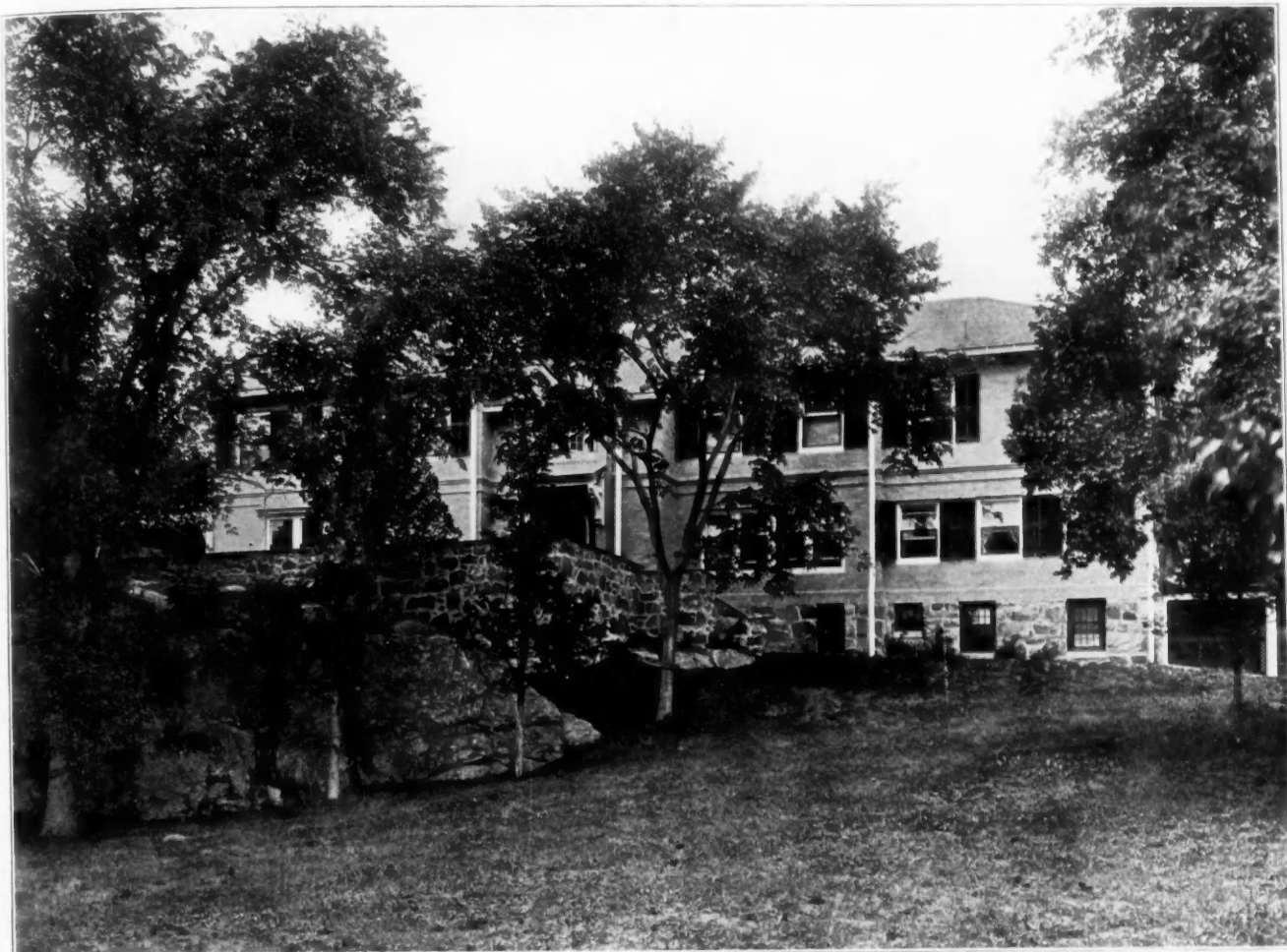


HOUSE FOR WILLIAM DE FORD BIGELOW, ESQ., COHASSET, MASS.

PHILIP B. HOWARD ARCHITECT.







• SECOND FLOOR •

HOUSE FOR WILLIAM DE FORD BIGELOW, ESQ., COHASSET, MASS.  
PHILIP B. HOWARD, ARCHITECT.





HOUSE AT GERMANTOWN, PA. Savery, Scheetz & Savery, Architects.



HOUSE AT GERMANTOWN, PA. George T. Pearson, Architect.





HOUSE AT SYRACUSE, N. Y. A. L. Brockway, Architect.



FRONT ELEVATION.



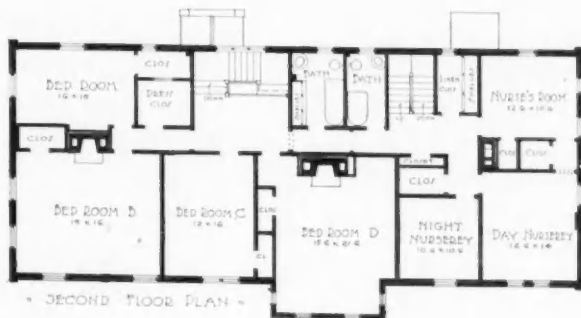
REAR ELEVATION.

HOUSE FOR  
REDINGTON FISKE, ESQ.,  
NEEDHAM, MASS.

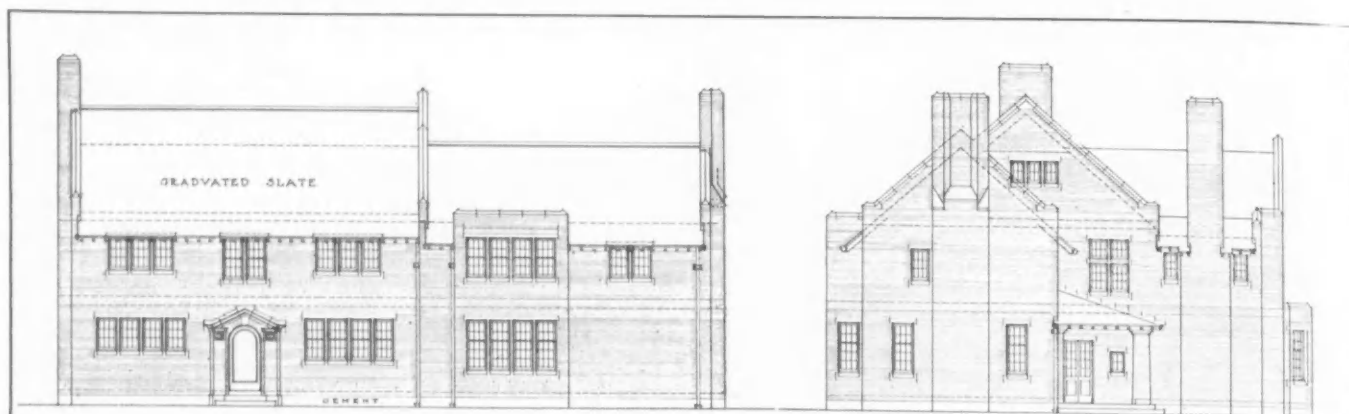
Philip B. Howard,  
Architect.



• FIRST FLOOR PLAN •

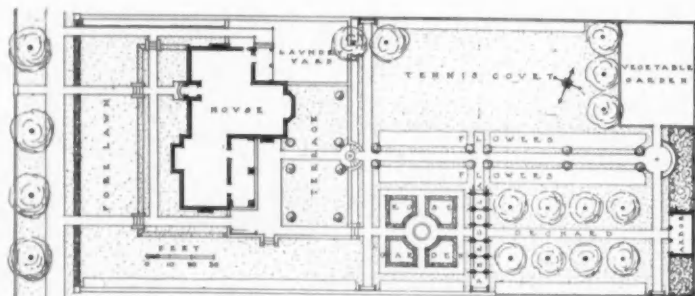


• SECOND FLOOR PLAN •



FRONT ELEVATION

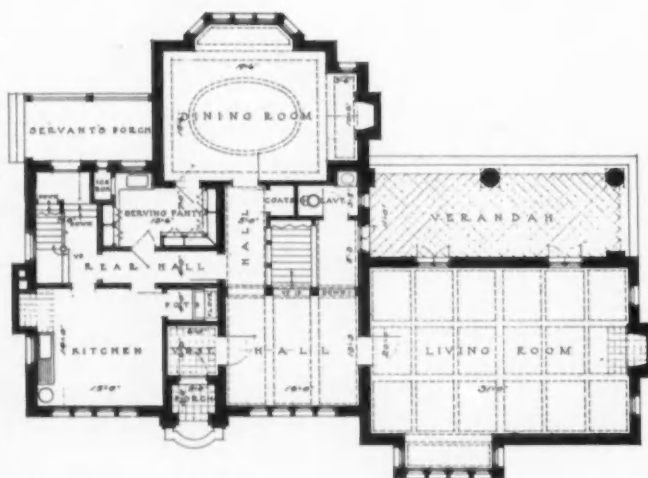
SIDE ELEVATION



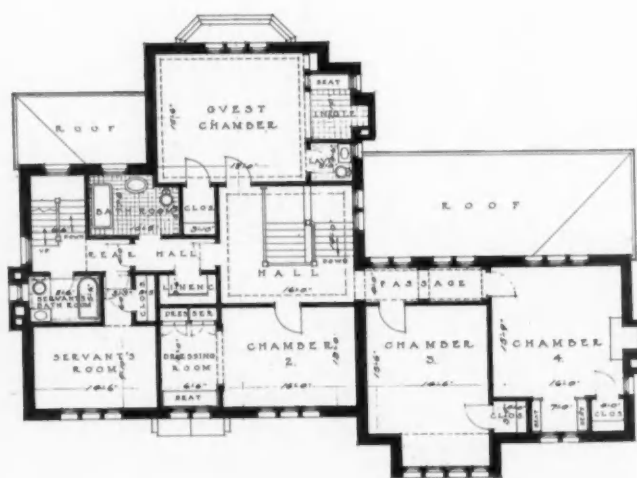
PLOT PLAN



SECTION



FIRST FLOOR PLAN



SECOND FLOOR PLAN

DESIGN FOR A SUBURBAN HOUSE.

Edgar Guy, Architect.



## The Group Plan. IV.

HOSPITALS — (Continued.)

BY ALFRED MORTON GITHENS.

The foregoing principles and plans are adapted to institutions where resident physicians do the chief work, generally suburban or country hospitals. The city hospital presents two new elements. Since the most important work is done by visiting physicians, often with such large private practices that their time is limited, rapid communication is essential. Land is valuable and restricted,

making it necessary to superimpose the wards instead of placing them side by side, therefore natural ventilation from the exterior cannot be relied upon, and a forced system is employed, by which fresh air is driven into each ward near the ceiling and vitiated air exhausted through openings near the floor. Windows supply light only and

theoretically are kept closed. Modern floor construction is impermeable, so there is no communication of air between stories. This has made practicable a partial return to the old hospital plan. The Massachusetts General Hospital is a typical instance. "Certain wards," to quote Mr.

Wheelwright, "instead of being considered quite unsuitable, as they were twenty-five years ago, are now satisfactory and are to be regarded as excellent for the classes of patients for which they are used. To modernize them it was only necessary to remove the toilet and other service rooms to exterior towers."

In St. Luke's and St. Margaret's hospitals, Mr. Flagg has concentrated the stairs and elevators in the administration building, and has attempted an absolute separation of the wards by short open passages, each passage "furnished with a low covered way not high enough to interfere too much with the cross circulation of air. The covered way is roofed and

glazed and fitted with a contrivance which automatically opens a sash on its leeward side. . . . By this arrangement there is no possibility of the circulation of air from one pavilion to another, and as the ward pavilions contain no staircases, or shafts of any kind, it is impossible for air to circulate from one ward to another above or below it."

The wards occupy the southern half of the square

pavilions, the beds against the exterior walls, so that the patients do not face the windows as in the usual pavilion hospital, and yet there is sunlight all through the day.

The wards of the Mt. Sinai Hospital are arranged in the same way, but the means of communication are on

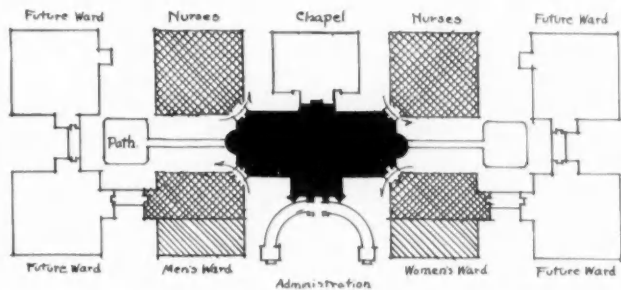
a different principle. The air cut-off has been given up as better in theory than in practice and more conducive to draughts than to ventilation. Each ward-pavilion has its staircase and elevator, so that the visiting physician can quickly pass from ward to ward without returning to the administration building, communication with which is

only by the first floor.

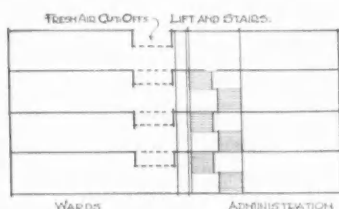
In plan St. Luke's is noteworthy, because, though the buildings are compact and connected, each has the light on all sides, an arrangement suggesting the black squares on a checker-board. The corners of the Mt. Sinai Hospital follow the same

principle. This arrangement has not been found necessary in the Harlem Hospital. The wards here are of a different type, resembling those of a pavilion hospital. The circular wards of Mr. Haight's New York Cancer Hospital are interesting. Fresh air is introduced between the beds, around the circumference of the circle, and vitiated air drawn out through a vent-shaft in the center of the room.

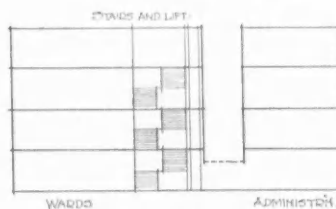
Perhaps the greatest of all modern hospitals will be the new Bellevue. It is to provide for twenty-eight hundred beds and nearly five thousand persons, easily the largest in the world. It is designed "in the grand manner," following the old principle that the municipal



ST. LUKE'S HOSPITAL, NEW YORK CITY.  
Ernest Flagg, Architect.

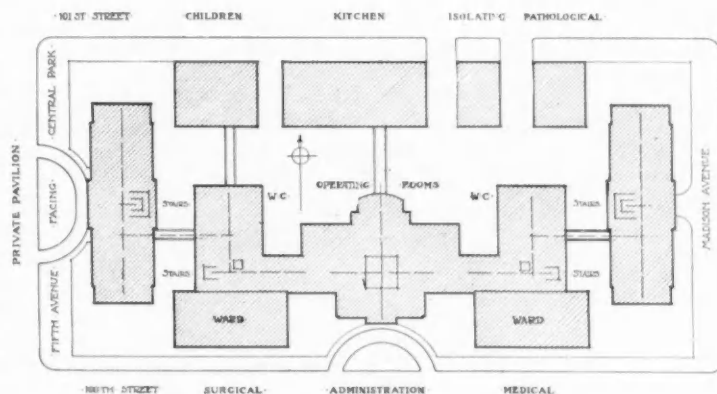


ST. LUKE'S HOSPITAL.



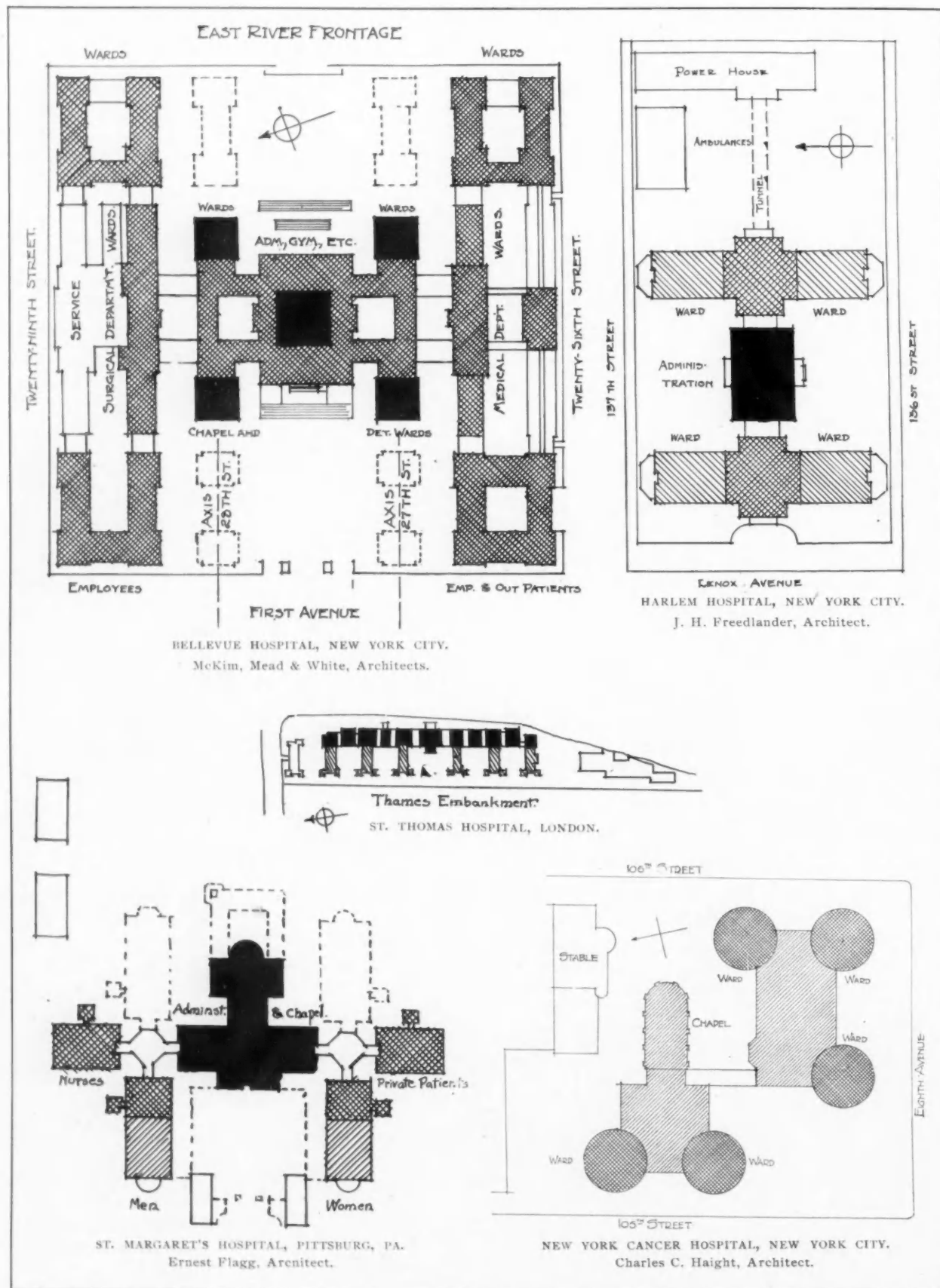
MT. SINAI HOSPITAL.

SECTIONAL DIAGRAMS COMPARING CIRCULATION OF ST. LUKE'S  
AND MT. SINAI HOSPITALS.



MT. SINAI HOSPITAL, NEW YORK CITY.  
Arnold W. Brunner, Architect.





hospital should be one of the great monuments of a city, as the Greenwich Hospital is in London. Its arrangement is well worth study, both practically and æsthetically. Covering three city blocks it overlooks the East River, and the wards are so placed that they have the advantage of the outlook, as the wards of St. Thomas's Hospital overlook the Thames. Though modern in arrangement and equipment, it has the character of a plan by Wren or Vanbrugh, an example of a true pyramidal composition with a central dome surrounded by four smaller domes and flanked by lower pavilions at the corners.

History is making fast. Sixty years, and wooden sheds replace the city monuments; sixty more, and the wheel is completely turned. A theory arises and is upset by the next until the circle of falling books is completed, and the first knocks over the last. True, but only partially, for many elements are introduced that make such reversal possible—perhaps a progression in circles that brings to mind a curious diagram showing how a theory starts direct to its conclusion, but is deflected and returns on itself only to start anew a little in advance of the place it left.

#### FIRE BARRIER ACROSS NEW YORK, FROM RIVER TO RIVER, WILL STOP ANY CONFLAGRATION.

**A**CROSS the lower end of New York City the greatest fire wall in history is nearing completion. It will effectually cut off the financial district of the Metropolis from the rest of the city in case of a conflagration.

Almost two blocks thick and hundreds of feet in height, this great unburnable barrier, roughly following the line of Liberty Street, is formed by a chain of sky scrapers composed mostly of steel and hollow blocks of Jersey clay which have each been heated to a temperature of 2,000 degrees in the process of manufacture, and in their finished state as porous terra cotta are absolutely not burnable.

Beginning at the North River, the Central Building, of twelve stories, and the West Street Building, of twenty-three stories, form the west end of the wall. Between Washington and Greenwich streets is a break, but it is more than counterbalanced by the Hudson Terminal Building between Greenwich and Church streets, and the Singer Building, the highest in the world, the City Investing and the Trinity Buildings, between Church Street and Broadway.

Crossing Broadway the fireproof wall is continued by the Broadway-Maiden Lane Building, the Jewelers Building and the Provident Savings Life Building. East of Nassau Street are the Mutual Life Insurance Building, the Continental Building, Royal Insurance Building, Bishop Building, International Building and the Tontine-Tabor Building, forming an almost unbroken line to Water Street of structures as nearly fireproof as human art can build.



DIAGRAM SHOWING JUXTAPOSITION OF BUILDINGS IN PLAN WITH ALL SIDES WELL LIGHTED.

## Editorial Comment and Selected Miscellany

### PROSCRIPTIVE BUILDING REGULATIONS.

**T**HE new building law for the City of Boston went into effect on the first of August. This law was drawn up by a special commission appointed by the Mayor, and an attempt was deliberately made to lessen



FAIENCE DECORATION IN PANELS, DINING-ROOM, HOTEL SINTON, CINCINNATI.

Frank M. Andrews, Architect.  
Executed by Rookwood Pottery Company, from design by John Dee Wareham.

the burdens which the law in past years had imposed upon those who improve real estate for residential purposes. Some of the philanthropic and charitable organizations, however, in what we believe to be a mistaken idea to ameliorate the condition of the poor, succeeded in



PERFORATED TILE FOR FRONT OF WINDOW SEAT.

Willard T. Sears, Architect.  
Executed in yellow and green faience by Hartford Faience Co.

imposing upon the commission's report a series of regulations regarding tenement house construction which, though modified somewhat through the efforts of the commission, were, at the same time, quite exacting and contained conditions for light and air, yards, courts, exposure, etc., which, while unquestionably good of themselves, have served simply to defeat the very project which the philanthropists had in view. During the two months and a half since the law went into effect there were



DETAIL BY HALE & ROGERS, ARCHITECTS.  
New York Architectural Terra Cotta Co., Makers.

hedge the construction of low-priced dwellings with so many restrictions that they cannot be built at all. Restrictions now in force in New York, Cleveland and Chicago are even more severe, in our judgment, than those which have been imposed upon Boston, and it is only the marvelous material development of these cities, the absolute necessity

of housing the poor in the very heart of the city, and the impossibility for tenement dwellers to go to the suburbs that has called into being so many new tenement



HOUSE AT CHICAGO, ILL.

W. C. Zimmerman, Architect. Built of Roman Gray Brick, made by the Hydraulic-Press Brick Co.

filed with the building commissioner just three applications for the construction of tenement houses, whereas, ordinarily, in the same period there would undoubtedly have been at least thirty. This falling off is not due to any great extent to the condition of the market, but it is ascribed almost wholly to the undue severity of the new law. We must have tenement houses, though we may not all want to dwell in them. The general well-being of the community must be considered, but it is an economic mistake to

houses under these restrictive acts. In Boston the tenement houses will not be built and the poor will be

crowded worse than ever into the existing structures, or forced into the suburbs. We do not specially deprecate the latter condition, but we do feel that the law should prescribe a minimum rather than a maximum of restrictive conditions and should be devised to encourage the proper housing of the very poor under conditions which will allow a fair return on the capital invested.



DETAIL BY GEORGE F. PELHAM, ARCHITECT.  
New Jersey Terra Cotta Co., Makers.





MAIN WAITING ROOM, PASSENGER STATION, PENNSYLVANIA RAILROAD, ALLEGHENY, PA.  
Price & McLanahan, Architects. Walls treated with Colored Faience, made by Grueby Faience Co.

#### THE HIGHEST BUILDING.

THE Singer Building in lower Broadway is rapidly approaching completion. It will be the tallest building in the world, numbering forty-seven stories. Its designer, Ernest Flagg, built the original Singer Building a number of years ago at a time when the skyscraper movement was in full swing in New York. Mr. Flagg then strongly opposed the construction of excessively tall buildings, and the Singer Company allowed him to put up the structure which still stands at the

height of only a few stories, as buildings go in New York. Whether he has experienced a

change of mind, or has been convinced that the skyscraper is a modern necessity, the fact remains that right in the midst of his original Singer Building he has carried up this tallest of the tall structures, going everyone a little bit better, and speaking the last word to date for height in New York. The design of this building is familiar to our readers. It is certainly a very striking addition to the really picturesque outline of lower New York, Hopkinson Smith to the contrary notwithstanding.

#### THE SKY SCRAPER.

THE New York *Post* publishes a very interesting communication from Calvin Tomkins in regard to



DETAIL BY RUHE & LANGE, ARCHITECTS.  
Ketcham Terra Cotta Works, Makers.



DETAIL BY LONG & LONG, ARCHITECTS.  
American Terra Cotta Co., Makers.



DETAIL BY SOUTH AMBOY TERRA COTTA CO.





DETAIL BY CONKLING-ARMSTRONG  
TERRA COTTA CO.

the sky-scraper problem, in which the writer urges that the sky scraper should not be considered as an abnormal excrescence on the city's growth, an evidence of personal greed and disregard for one's neighbors, for it is an economic necessity, it has made possible the transaction of business along modern lines, and any attempt to restrict it as to dimensions or to force its development in any other lines except such as naturally result from business conditions, is sure to bring economic difficulties which would more than outweigh any æsthetic objections which could be raised against it. Admitting the undesirability of encroachments upon light and air, he advocates the scheme proposed and repeatedly urged by Mr. Carrère that above a certain height a building should be set back on the pyramidal idea and that the development of the city should follow the block unit instead of the lot unit. We have suffered, on the whole, more from too much law than from too little, and if our building laws could be gone through rigidly and everything excluded which is not absolutely essential, the development of our large cities would undoubtedly take on a no less satisfactory form than is now apparent. The application of the structural possibilities of steel, the modern fireproofing methods of protecting steel, have come as practical necessities rather than because of legal enactment, and it is these factors which have made the sky scraper possible and have brought this tremendous factor into our modern business life.

the sky-scraper problem, in which the writer urges that the sky scraper should not be considered as an abnormal excrescence on the city's growth, an evidence of personal greed and disregard for one's neighbors, for it is an economic necessity, it has made possible the transaction of business along modern lines, and any attempt to restrict it as to dimensions or to force its development in any other lines except such as naturally result from



PUBLIC SCHOOL, BERNARDSVILLE, N. J.  
H. J. Hardenberg, Architect.  
Roofed with Shingle Tile, made by Ludowici-Celadon Company.

#### IN GENERAL.

Columbia University will offer at night, during the year 1907-1908, twenty evening courses specially adapted to the needs of technical and professional workers. This

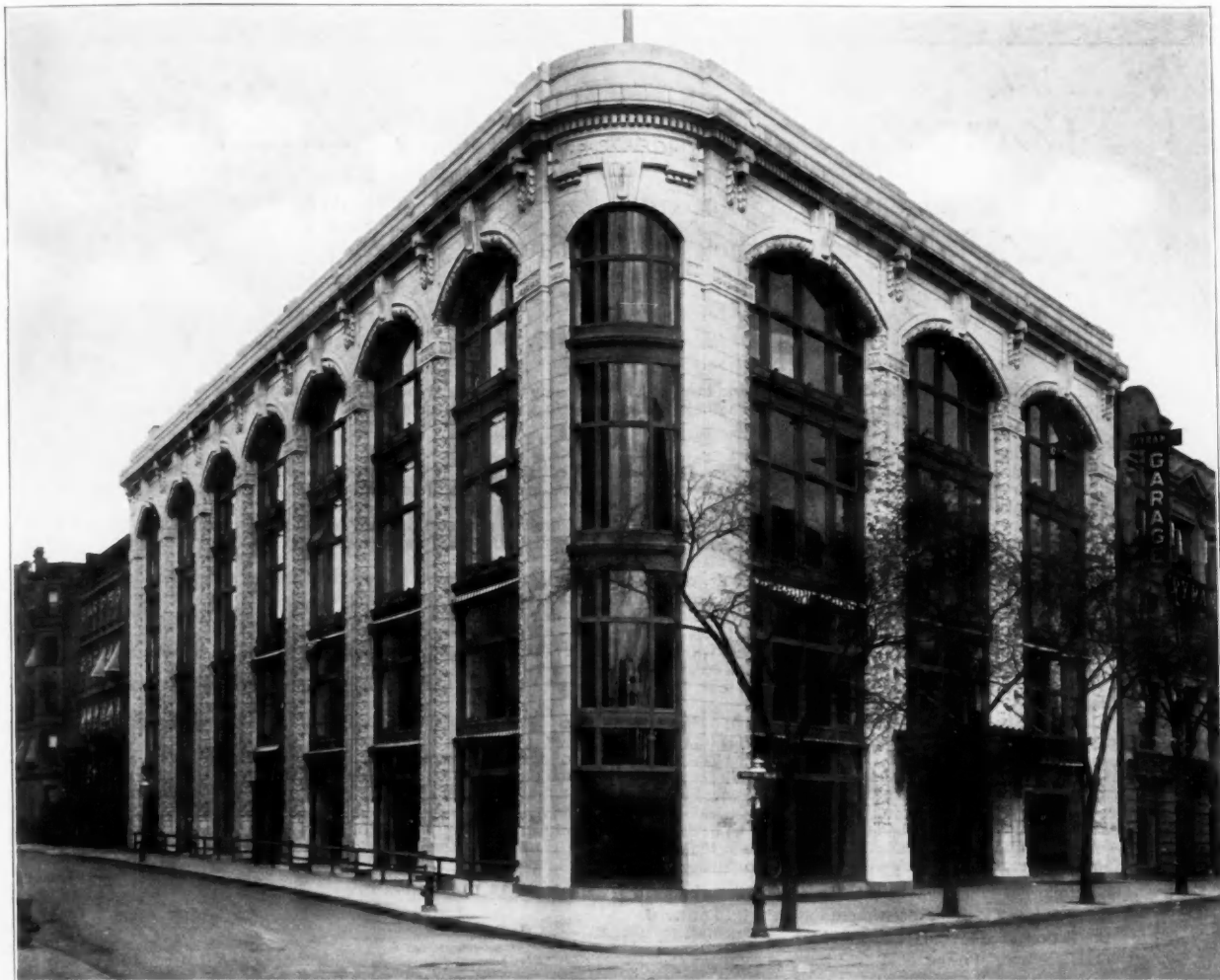
includes work in Applied Mechanics, Architecture, Electricity, Fine Arts, Industrial Chemistry, Mathematics, and Surveying and Structures. The work begins on October 28, and continues for twenty-five weeks. A full description of the courses is contained in the Announcement of Extension Teaching, which may be obtained on application to the Director of Extension Teaching, Columbia University, New York.

The *Annual*, the official organ of the Architectural League of America, will be ready for distribution December 15. The committee having the work in charge have endeavored to make it the best number yet issued. Architects and League members of prominence have contributed articles. For further information address Edward H. Poggie, 529 Real Estate Trust Building, Philadelphia.



CENTRAL PORTION OF RANDOLPH STREET FRONT OF NEW COOK COUNTY COURTHOUSE, CHICAGO.

Holabird & Roche, Architects.  
Filling between the granite columns is of bronze-colored terra cotta. All the material above the main architrave is terra cotta which perfectly resembles the stone below it.



THE PACKARD GARAGE, BROADWAY AND 61ST STREET, NEW YORK.

Albert Kahn, Architect. Entire exterior of white matt glazed terra cotta, made by Atlantic Terra Cotta Co.

Members and ex-members of the Sketch Club of New York are requested to send their names and present addresses to Edgar A. Josslyn, Secretary, 3 West 29th Street, New York city, who wishes to communicate with them on a matter of special interest.

MacDonald & Applegarth, architects, have opened new offices in the Call Building, San Francisco, and will be glad to receive manufacturers' samples.

The American Enameled Brick and Tile Company report the following new contracts:—100,000 mottled brick for the Keenan Building, Pittsburg, Pa., Thomas Hanna, architect; 25,000 mottled brick for the front of the Morris-Lynch Building, Uniontown, Pa., Andrew P. Cooper, architect; 125,000 seconds for the Engine and Boiler Rooms of the new Manomet Mills at New Bedford, Mass., C. H. Makepiece, architect, 500,000 brick for the Welsh Building, San Francisco, Cal.; 125,000 brick for Public School, Flushing, N. Y.; 60,000 brick for Public School at Richmond, L. I., 25,000 brick for Delbert Block, San Francisco, Cal.

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#### COMPETITION FOR PLANS FOR THE CAPITOL OF PORTO RICO.

San Juan, Porto Rico.

By Act of the Legislative Assembly of Porto Rico, dated March 14, 1907, the Commissioner of the Interior is authorized to announce a competition for a building to be known as the "Capitol of Porto Rico," the cost of such building not to exceed \$300,000.00.

Architects who wish to enter this competition must signify their intention in writing, to the Commissioner of the Interior, on or before November 1, 1907. Drawings will be received from no others.

The competitive designs must be received on or before February 1, 1908.

Copies of the program, embracing terms of the competition, will be mailed upon request.

L. H. GRAHAME,

Commissioner of the Interior, San Juan, P. R.

## Competition for a Theater Building

First Prize, \$500

Second Prize, \$200

Third Prize, \$100

COMPETITION CLOSES JANUARY 15, 1908

### PROGRAMME.

**T**HE problem is a Theater Building. The location may be assumed in any city or large town of the United States. The site is at the corner of two streets of equal importance. The lot is perfectly level, has a frontage on one street of 100 feet and a depth on the other street of 150 feet to a 15-foot alley at the rear.

The following is offered by way of suggestion:

Depth of stage, 35 feet to curtain line. Projection of stage beyond curtain line, 3 feet. Proscenium opening not less than 36 feet wide, and not over 40 feet high. Width may be increased and height may be decreased to suit design. Auditorium to seat about 1,200 and to have but one balcony.

The sight lines should be so laid out in plan that every seat shall command an unobstructed view of at least three-fourths of the depth of the stage, measured on a center line. The lines of the balcony should be sufficiently raised so that each seat on the floor shall have an unobstructed view to a height of 20 feet on the curtain line.

On the first floor, in addition to the auditorium, provision should be made for the foyer, lobby, ladies' retiring suite, coat room, ticket office and manager's office opening therefrom, and such other features as may seem desirable to the designer.

On the balcony floor there should be a foyer, which may be treated in a monumental manner if desired, also lavatories for men and women, and such other features as may seem desirable to the designer.

It is assumed that a smoking-room and lavatories will be provided in the basement, but plan of this need not be shown. Details of stage arrangement and dressing-rooms may also be omitted.

There should be separate exits and stairways at least 5 feet wide on each side of the balcony, which exits may lead into the foyer of the first story.

There must be an exterior balcony of terra cotta, or loggia, with access thereto from the balcony level. This should be treated as a feature of the design, and may be carried all around the building if desired.

It is not the intention that the exterior should be treated in the style of the Paris Opera House, nor that the design should be out of reason with the commercial requirements of an ordinary theater. The portion devoted to the stage should be carried up to a height of not less than 80 feet above the street; otherwise the height need be governed only by sight lines and by questions of design. It is not necessary to consider daylight illumination for the interior, and openings in the outside wall need be considered only as means of egress.

The exterior of the building and the lobby are to be designed entirely in Architectural Terra Cotta, employing colored terra cotta in at least portions of the walls. The color scheme is to be indicated either by a key or a series of notes printed on the same sheet with front elevation and plans at a size which will permit of two-thirds reduction.

The following points will be considered in judging the designs:

- A. Frank and logical expression of the prescribed material.
- B. Rational and logical treatment of the exterior.
- C. Excellence of plan.

In awarding the prizes the intelligence shown in the constructive use of terra cotta and the development or modification of style, by reason of the material, will be taken largely into consideration.

It must be borne in mind that one of the chief objects of this competition is to encourage the study of the use of Architectural Terra Cotta. There is no limitation of cost, but the designs must be suitable for the character of the building and for the material in which it is to be executed.

The details should indicate in a general manner the jointing of the terra cotta and the sizes of the blocks.

### DRAWINGS REQUIRED.

On one sheet at the top, the shorter elevation, drawn at a scale of 8 feet to the inch. At the bottom, the first and balcony floor plans drawn at a scale of 16 feet to the inch, and the color key or notes between the elevation and plans.

On a second sheet at the top, the longitudinal section, drawn at a scale of 16 feet to the inch; immediately below, the longer elevation, drawn at a scale of 16 feet to the inch, and below that, half-inch scale details of the most interesting features of the design.

The size of the sheet (there are to be but two) shall be exactly 22 inches by 30 inches. Strong border lines are to be drawn on both sheets, one inch from edges, giving a space inside the border lines 20 inches by 28 inches. The sheets are not to be mounted.

All drawings are to be in black ink without wash or color, except that the walls on the plans and in the sections may be blacked-in or cross-hatched.

Graphic scales to be on all drawings.

Every set of drawings is to be signed by a *nom de plume* or device, and accompanying same is to be a sealed envelope with the *nom de plume* on the exterior and containing the true name and address of the contestant.

The drawings are to be delivered flat at the office of THE BRICKBUILDER, 85 Water Street, Boston, Mass., charges prepaid, on or before January 15, 1908.

Drawings submitted in this Competition must be at owner's risk from the time they are sent until returned, although reasonable care will be exercised in their handling and keeping.

The prize drawings are to become the property of THE BRICKBUILDER, and the right is reserved to publish or exhibit any or all of the others. Those who wish their drawings returned may have them by enclosing in the sealed envelopes containing their names ten cents in stamps.

The designs will be judged by three well-known members of the architectural profession.

**For the design placed first in this competition there will be given a prize of \$500.**

**For the design placed second a prize of \$200.**

**For the design placed third a prize of 100.**

We are enabled to offer prizes of the above-mentioned amounts largely through the liberality of the terra cotta manufacturers who are represented in the advertising columns of THE BRICKBUILDER.

This competition is open to every one.



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